musical COURIER

Edinburgh and Salzburg Music Festivals

New Ideas and Tendencies in French Music

News from London, Berlin and Sydney

OCTOBER 1, 1948
25 cents

J. Abresch
N.Y.

MARY BOTHWELL, Dramatic Soprano

MARY BOTHWELL, soloist at the Brevard, N. C., Music Festival, with Ryan Edwards acting as proud escort. The soprano sailed on the Queen Elizabeth Aug. 21 to fill European engagements, the first being scheduled for Albert Hall, London.

LUCILLE MANNERS, soprano of concert, opera and radio, in a gay romp with her 16-month-old son, Billy Walker, and the family guardian, Butch, at the singer's home in Short Hills, N. J.

STELL ANDERSEN, pianist, on the SS. Nieuw Amsterdam en route for her seventh concert tour of Europe. The itinerary opened with an appearance at the Scheveningen Festival and continued with engagements throughout Holland, Belgium, Denmark, Norway and Sweden.

Candid Views from the *Musical Parade*

MARIA CARRERAS, concert pianist and pedagogue, on vacation recently in Manchester, Vt. With her in the picture is Luigi Lucioni, the painter.

IVA KITCHELL, American dance satirist, shows Joe Lippman, representative of N.C.A.C., some of the 'finer' points of ballet, before her performance at the Hunterdon Hills (N. J.) Playhouse, so he will be in a better position to show his clients just what she does.

RAND SMITH, baritone of the Revelers, pauses for a picture in front of his summer cottage in Pleasant Point, Me.

HANS BARTH photographed with members of his refresher course "A" at Steinway Hall, New York. This course was attended by 141 piano teachers from 28 states and Cuba. They came from as far west as Wyoming and as far south as Texas. Enroute to Florida to join the faculty of the Miami Conservatory, Mr. Barth gave a lecture and a short piano recital on Sept. 14 at the St. Gertrude School of Music in Richmond.

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IN THIS ISSUE:

Musical Tales From Three Cities 4, 5
Sydney, Australia: Music Coming to the Fore 6
Berlin: Political Tension Not Affecting Music 6
Youth and Spirit Take Over in French Music 7
Radio: Percy Faith Tells How He Arranges Music 8
By William A. Taylor
Silhouettes: The Diva and The Conductor 10
By Mary Craig
New York Concerts 11
The Choir Corner: Stories of Two Organists 12
By Leon Carson
There's a New Guiding Light at Town Hall 13
Dance: Ballet Russe Opens Season 14
By Rosalyn Krokover
Pickup Chatter: New Record Releases 15
Chicago: NFMC Celebrates 50th Year 16
By Dosha Dowdy
The Gold Is in the Trills 20
In Our Mail Bag: Reader's Opinions 22
New Publications: Book and Music Reviews 26, 27
Bernice Frost Says: Modern Teaching Repertoire 28
In Schools and Studios 30

A LETTER FROM ATHENS, GREECE, reports that many thousands attended the summer concerts held in the ancient Odeon of Herode Atticus. In addition to regular Monday concerts, many notable performances were given. Mrs. Elena Nicolaides, mezzo-soprano (center) appeared in a program of operatic arias with the State Symphonic Orchestra under direction of Leonidas Zoras (left). George Kourakos, gen. mgr. of the Bureau Aristique of Athens is at the right. Also shown is Ph. Enconomides conducting the State Orchestra and Choir of Athens in Beethoven's Ninth.

EDITORIAL

Reputations via Records

In the old days, European artists would arrive here with reputations and a hatfull of favorable criticisms which American managers caressed like so many pearls. Today has not changed matters so much in that respect. European artists still arrive with reputations of one sort or another, and American managers still examine their favorable criticisms with the reverence of a tobacco auctioneer caressing the raw leaf of a certain type of cigarette. But the one significant change involves the invention of the late Thomas A. Edison and his successors—the phonograph.

Foreign reputations were from the moment the visitors arrived until the critics methodically started chewing away, largely word of mouth. You heard such and so in London; you could recommend this and that from having heard him or her in Paris. But try to tell the American public today anything about, say, Eileen Joyce, who has never been in this country but whose records are sold wherever there is a record store.

So today many European artists are preceded by a record collection. They are old friends before they ever hit these shores. Their music-making is discussed in detail by the connoisseur; their interpretations are a matter of permanent record; their tastes are well known. The violinist Simon (or Szymon, if you prefer the foreign spelling) Goldberg is coming here this autumn, on his first visit to America. We welcome him: no need to read his press releases. What musician has not heard and relished his Beethoven and Mozart sonata series, recorded by Parlophone, with the fine pianist Lili Kraus? Or, in older and better days, the trio recordings he made with Hindemith and Feuermann?

Jacqueline Blancard made her American debut a short time ago, playing a program of three Mozart piano concertos. This was a real musician's debut, and her interpretations surprised nobody who remembered her old Polydor recording of Mozart's D major Sonata, or her version of the Ravel Left-hand Concerto, also for Polydor, with Münch (another whose reputation on records preceded his actual arrival). Aksel Schiotz is due here, but he already has been here on records for some time; and judging from the complete Schubert Schöne Müllerin, plus some Handel arias and quite a number of other HMV discs, he is a consummate lieder singer. The surprise in this instance will be not if he scores a success (as it used to be) but if he doesn't.

Similarly, the British pianist who calls himself Solomon may be an unknown face to American concert-goers, but his name is far from being an unknown quantity—not when his HMV discs of the Brahms-Handel Variations, Beethoven's C minor Concerto, Chopin's F minor Fantasy and considerable others attest to his musicianship. And still another British pianist, Moura Lympany, who makes her American debut with the National Orchestral Association later this season, has already achieved wide currency with her Decca records, which have been released in America.

So it goes. Are Poulenc and Bernac due for a joint recital? Those unable to attend can get to a phonograph with their French HMV discs of Poulenc's Le Bestiare or Tel jour, telle nuit and get a pretty good idea of what it is about. Is Arturo Bendetti Michelangeli scheduled to play for the first time with the New York Philharmonic? His European discs can be heard in advance, and excellent discs they are. Italo Tajo at the Metropolitan? Listen to his Mozart arias under the Cetra label, and you can draw your own conclusions. Victor de Sabata to conduct in Pittsburgh? His London Philharmonic records can give advance information about his musicianship.

Can the day be coming when records will supercede any form of written criticism as a tacit endorsement of an artist's worth; when we will turn up our noses at a visitor who has not recorded the Beethoven Violin Concerto with Walter or the Mozart D minor Piano with Beecham? The American public is acutely record-conscious; and today a twelve-inch platter can mean more than the combined superlatives of every music critic who ever lived.

ON THE COVER

Mary Bothwell, blonde dramatic soprano from Canada, has had a round-the-clock season with engagements extending well into the summer. She appeared as soloist with the Sangerfest of Williamsport, Pa., singing Wagnerian arias, lieder of Strauss and contemporary American compositions on the programs listing the 600-member male choral groups. Opening night of the Brevard, N. C. Festival featured her as guest artist with the Transylvania Music Camp Orchestra, James Christian Pfohl conductor. Leaving in late August for England, Miss Bothwell was heard in two Wagnerian concerts sponsored by the BBC at Albert Hall, London. Here her numbers were the major arias and excerpts from Tannhauser, Tristan and Isolde and Gôtterdâmmerung. Early fall assignments in this country compelled the soprano to forego additional proffered engagements in Europe. At her Town Hall, N. Y. recital, scheduled for Oct. 17, Miss Bothwell will add to her lieder and Wagnerian selections Nicotris' aria (uncut), from Handel's Belshazzar, and Ravel's Sheherazade which she will also program during her 198-49 concert tour. On her return to Europe in 1949 Miss Bothwell will fill re-engagements in Holland, where she sang successfully last season, and on the Continent. Time permitting, the soprano will be heard on the London operatic stage in the major Wagnerian roles which were offered to her this fall.

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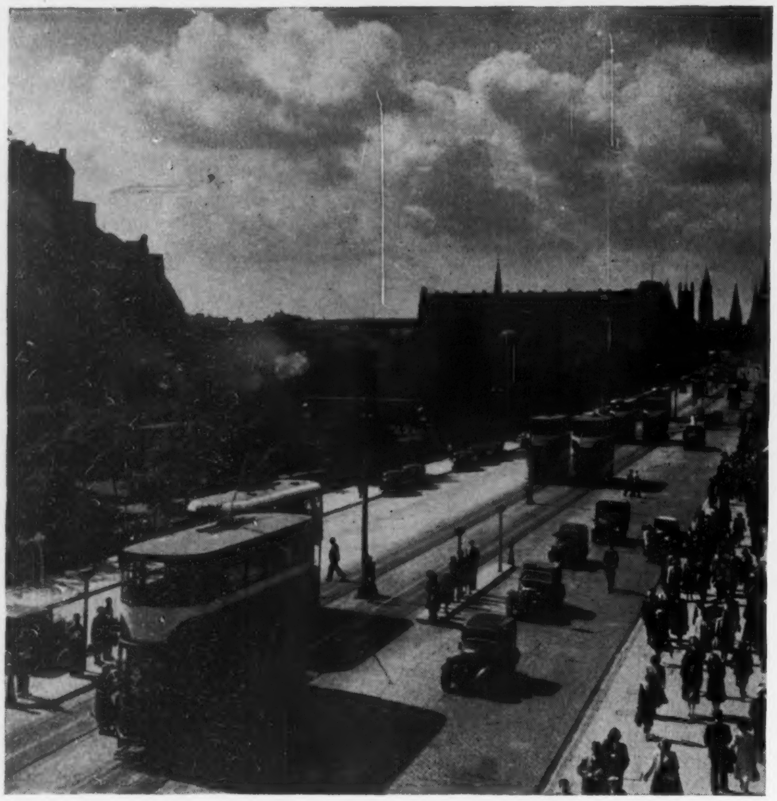
Sixty-Ninth Year
October 1, 1948

TALES OF THREE CITIE

From Bonnie Scotland to the mountains of Austria for the reports



IN EDINBURGH—PRINCE'S STREET LOOKING WEST.

EDINBURGH— Festival Enjoys Huge Success

In a blaze of splendor and municipal pageantry, the second annual Edinburgh Festival of Music and Drama was inaugurated by a religious service in the High Church of St. Giles on Aug. 22. A procession headed by the Lord Provost of the city, consisting of ten Lord Mayors and Mayors of English cities and Lord Provosts and Provosts of Scottish ones, among whom were the Lord Mayors of London, York and Glasgow, all in their colorful robes and regalias of office; of members of the Herald's College; of the University, Law Courts, and various legal and other incorporated societies; as well as the whole body of the local Town Council—all walked through immense crowds from the City Chambers to the Church, where they were received by leading ministers of the Scottish established Church. The service opened with a fanfare of trumpets; and an anthem specially composed for the occasion by Ian Whyte, a local musician and conductor of the B.B.C. Scottish Orchestra, was sung by the choir. But the real opening of the Festival was effected in the evening of that day when the Amsterdam Concertgebouw Orchestra gave their first concert in the Usher Hall. The orchestra was conducted by Edward Van Beinum and the program consisted of Mendelssohn's Italian, and Bruckner's Seventh Symphonies. This came as a revelation to Edinburgh audiences. Not for many years has such orchestral playing been heard in this Scottish city. Five concerts in all were given by the Concertgebouw, only the first and the last, however, conducted by their own director Van Beinum; the other three were under the baton of Charles Münch, who appeared as a guest conductor; the contrast was remarkable. Mr. Van Beinum simply made the orchestra sing. He succeeded in holding his audience enthralled even in his performance of the Bruckner, and in his second concert, when he gave Haydn's Symphony in D, No. 96, Debussy's La Mer, and Bartok's Concerto for Orchestra, one felt that the height of orchestral interpretation had been attained. There was much greater ruggedness in the Münch interpretations, and one had the feeling that the symphonies by Beethoven (No. 4), of Schubert (in C minor), and of Mozart (No. 38) had more of the spirit of the conductor than that of their respective composers. But the orchestral tone and the finesse and artistry inherent in the players themselves belonged entirely to the orchestra. In the second week of the Festival the Liverpool Philharmonic Orchestra came into the picture in a dual role, first with Artur Schnabel as soloist in Mozart's Piano Concertos in C minor (K 491) and in B flat major (K450) and afterwards, in conjunction with the Huddersfield Choral Society who, to their accompaniment, sang Fauré's Requiem Mass and Walton's Belshazzar's Feast, the soloists being Isobel Baillie and Harold Williams. On the afternoon of Sunday, Aug. 29, this choir gave a spirited performance of Bach's B minor Mass with Isobel Baillie again, Kathleen Ferrier, Eric Greene, and Owen Brannigan as soloists. A prominent feature in the Liverpool Orchestra's appearance was a fine performance of a Symphony in C by Clementi, a work that is much too seldom given. Sir Malcolm Sargent conducted all three performances of the Liverpool body.

PIERRE MONTEUX,
who will be guest conductor of the Royal Philharmonic Society.

After the Liverpool came the B.B.C. Scottish Orchestra with four concerts—two conducted by Ian Whyte, and two by Sir Adrian Boult, all of them specializing in concertos, *viz:* Yehudi Menuhin in Beethoven's Violin Concerto; Artur Schnabel in Mozart's D minor, G major, and B flat (K 595), and Yehudi Menuhin and Gregor Piatigorsky in Brahms' Double Concerto for Violin and Cello. The latter soloist also gave a magnificent interpretation of Dvorak's Cello Concerto with the Hallé Orchestra under John Barbirolli. The Hallé Orchestra gave two concerts; and for delicacy of rhythm and tone stood second only to the Concertgebouw. Lastly among the Symphony Orchestras, we had the Augusteo Orchestra of Rome with six concerts variously conducted by Carlo Zecchi and Wilhelm Furtwängler. This orchestra strongly emphasized the Italian music of earlier times, although not altogether neglecting classical works of more modern ages. For example they gave us a rousing interpretation of a Concerto Grosso by Geminiani and Verdi's Sicilian Vespers Overture, as well as Schubert's Symphony No. 5 in B flat major, Ravel's Le Tombeau de Couperin, and Weber's Oberon Overture, all in one program. They also gave a notable performance of Brahms' Triple Concerto with Arturo Benedetti Michelangeli (piano), Gioconda De Vitto (violin) and Enrico Mainardi (cello). Each of these soloists also appeared separately with the orchestra as principals in other concertos. A particularly popular attraction among the orchestras was the Boyd Neel String Orchestra, which gave ten concerts, most of them with distinguished soloists.

While the orchestral performances formed the backbone of the Festival, the dramatic and theatrical aspects were by no means neglected and they constituted perhaps the social center of Edinburgh's cognoscenti. The operas chosen for performance on this occasion were Mozart's Don Giovanni and Così fan tutte, and they were presented on alternate evenings at the King's Theatre by the Glyndebourne Opera Company. And both Europe and America were scoured in order to obtain casts worthy of Mozart and the Festival itself. Two American singers were included in the cast of Don Giovanni — Christina Carroll who appeared in the role of Donna Elvira, and Ann Ayers as Zerlina. Paola Silveri, an Italian, was the Don, and Vito De Taranto was the Leporello. An English singer, David Franklin was the Commandatore. Così fan tutte is a work that is not so well known in Scotland as Don Giovanni and more curiosity was evinced in connection with it than is usually shown in respect of new works. It was admirably performed but one felt that it would have gained considerably if the cast had been more consistently Italian. The only member of the cast who professed that nationality, indeed, was the Don Alfonso — Mariano Stabile. The others were Suzanne Danco, Eugenia Zareska, Hilde Güden, Erich Kunz, and Petre Munteanu. The cast of Don Giovanni, apart from the two American singers already referred to, consisted of Paolo Silveri, David Franklin, Richard Lewis, Vito De Taranto, Ian Wallace, and Ljuba Welitsch. The orchestra was the Royal Philharmonic under the conductorship of Rafael Kubelik, and both operas were produced by Carl Ebert. The scenery for both was entirely new and very sumptuous. Other important theatrical events were John Gielgud's production of Robinson Jeffers' adaptation of Euripides' tragedy Medea, with Eileen Herlie in the title role; Robert Kemp's adaptation of an old Scottish drama entitled Ane Satyre of the Thrie Estaites written in the sixteenth century by Sir David Lindsay of the Mount; and the Sadler's Wells Ballet, at the Empire Theatre, in such items from their Repertoire as La Boutique Fantastique Miracle in the Gorbals, Coppelia, Haydn's Clock Symphony, Mam'zelle Angot, Les Sylphides, Job, and The Three Cornered Hat. The principal ballerina was Margot Fonteyn, and Robert Helpmann appeared as a guest artist. The whole series was conducted by Warwick Braithwaite.

During the three weeks in which the Festival lasted, there were many other concerts and recitals given in connection with it, in various halls throughout the city. The principal of these was the Chopin Recital given by Alfred Cortot in the Usher Hall to celebrate the centenary of the death of Chopin and of his visit to Edinburgh in 1848. The program was, as near as could possibly be ascertained, that played by the composer while he was in Edinburgh in the year in question, with the addition of the Funeral March Sonata in B flat minor. Then we had Yehudi Menuhin and Louis Kentner in three recitals in which they performed the whole of the Beethoven Violin Sonatas in chronological order; and Gregor Piatigorsky gave us a characteristic cello recital accompanied by Ivor Newton. Mr. Kentner himself contributed a recital which was entirely devoted to the works of Schubert. There were five Scottish song recitals, including one in Gaelic; and recitals by Kathleen Ferrier, Maggie Teyte, and Roy Henderson, each accompanied by Gerald Moore; and, lastly, two chamber concerts by the Hungarian String Quartet, one of which was entirely devoted to Beethoven; two concerts by The Trio di Trieste; three guitar recitals by Segovia; the Robert Masters Quartet; the Carter String Trio with Leon Goossens; and two concerts by the Apollo Society. The Glasgow Orpheus Choir on Sunday, Sept. 12, brought the Festival to a close with a concert of part songs.

Both the organizers of the Festival and the bulk of the visitors and patrons are unanimous in their opinion that it has been an unqualified success artistically, in spite of the fact that there is again an estimated financial deficit of $80,000. Arrangements for next year's events are already well in progress. William Saunders.

- FESTIVALS AND FETES

of two festivals and back again to England in time for the new season.

Salzburg bei Scheinwerferbeleuchtung

SALZBURG AT NIGHT: THE FESTIVAL CITY EN FETE.

SALZBURG— Festival Excels in Musical Fare

The 1948 Salzburg Festivals mark a very definite progress. The U.S.A. authorities have shown full understanding for this important manifestation of Austrian culture so that, in every respect, the atmosphere of the Festivals was a far more favorable one. General Keyes, the U.S. High Commissioner and Austria's Federal President solemnly inaugurated the Festivals in the Banquet Hall of the old Bishop's Residence. The congratulations, which General Keyes wired to the Festival Committee after the first performance of Gluck's Orpheus and Eurydice were received with high satisfaction. Directed by Herbert von Karajan, this performance was this year's summer Festivals' outstanding triumph. Gluck's opera was performed in the open-air Felsenreitschule (old riding-school carved into the rocks), an amphitheatre which can be protected from rain by an improvized vaulted roof. Mr. O. F. Schuh was stage-manager and the scenery was devised by Caspar Neher. The same scenery served for Hades and Elysium and only the lighting effects produced the necessary changes. Costumes and scenery were so lavish that the performance sometimes almost resembled a revue. Karajan had trained singers and orchestra to highest perfection and had calculated with even the most infinitesimal acoustic effects. The second orchestra, prescribed by Gluck, was transmitted by wireless. The Vienna State Opera chorus sang with unparalleled precision. While Karajan is a typical representative of the new school of modern conductors, placing precision and exactness above everything else, Furtwängler, the last romantic among conductors, produced a very personal and entrancing performance of Fidelio. Long applause interrupted the performance after the Leonora overture was over. Erna Schläter in the title-rôle did not quite fulfill expectations, but Julius Patzak as Florestan and the lovely Swiss singer, Lisa della Casa, reached the high level of the Festival performances. Günter Renner as stage-manager devised the scenes of the prisoners' chorus with great effect, but Emil Praetorius' sceneries were somewhat too artificial. Mozart was represented by Marriage of Figaro and the Abduction from the Seraglio. Figaro was produced in Italian and Giuseppe Taddi in the title-rôle felt very much at home in his native language. The wonderful voices of Irmgard Seefried and Elisabeth Schwarzkopf shone out of the excellently-groomed ensemble. Josef Krips conducted the Abduction from the Seraglio. All due honor was given to Mozart. Erna Berger, Emmy Lohse and Endre Koreh were delightful interpreters of the comedy's atmosphere.

The opera novelty of this year was Le Vin Herbé by the Swiss composer Frank Martin. Originally meant for the concert hall, this work was adjusted for the Salzburg stage. Caspar Neher devised the scenery and Mr. O. F. Schuh acted as stage manager. Le Vin Herbé is a mixture of opera, oratoro and ballad with the story of Tristan and Isolde as subject. Richard Wagner brought out the dramatic moments in his opera, Martin, however, follows the lines of the original saga as told by Gottfried von Strassburg in the version of Bédier, with stronger accents on the epic and lyric parts. It is scored for an eleven piece orchestra. There are no cantilenas and no melodies, but the accompaniment is effective. Martin's composing is modern but never unharmonious and his work was well performed by the Hungarian conductor, Ferenc Fricsay. The Vienna Philharmonic Orchestra gave six concerts under the direction of Alzio Galliera, Artur Rodzinski, Herbert von Karajan, Hans Knappertsbusch and Wilhelm Furtwängler. Artur Rodzinski, by a series of unlucky events, could not arrive at Salzburg in time for rehearsals. He conducted works by Weber, Beethoven and Tschaikovsky. Brahm's "German Requiem" under Karajan's bâton — this performance is available on records—was superb. Paul Schöffler, Elisabeth Schwarzkopf and the Vienna Singverein were at their very best. Edwin Fischer played and conducted Beethoven's C minor concerto in the grand classic style. Mozart's D major concerto (K. 537) was too dramatic. Richard Strauss' Heldenleben, conducted by Furtwängler, formed the zenith of all the concerts. The Dome concerts showed the development of sacred music through many centuries, conscientiously performed by the Salzburg Dome Chorus and the Mozarteum Orchestra. The main works produced were Rossini's Stabat Mater—here again we must praise Rosette Anday and Irmgard Seefried—Mozart's Requiem, Bruckner's F minor Mass, Palestrina's Missa Papae Marcelli and Gabriel Faurès' somewhat faded but carefully composed Requiem. The trio Fischer-Kuhlenkampff-Mainardi deserve praise, togetheer with the Schneiderhahn quartet. Schönberg's Pierrot Lunaire, not heard for a long time, is not among the more popular works of this composer. Annamarie Hegener, together with Italian artists, gave proof of her talent and zeal by singing the difficult songs by heart. The Orchestra Serenadas were picturesque as usual and produced veritable gems of rococo music under Bernhard Paumgartner's bâton.

Beyond any doubt, the Salzburg Festivals have given a proof of their vitality. They formed this year, in a certain sense, a link with the last pre-war Festivals. This year's artistic and financial success is absolutely uncontested.

DR. ERWIN MITTAG.

LONDON— Highlights of the Coming Season

Concert promoters have now almost completed their preliminary plans for the Autumn and Winter Season. The old established Royal Philharmonic Society announced its usual series of eight concerts of which four will be conducted by Beecham, two by Boult and one each by Cameron and Pierre Monteux: the last named will be welcomed in England again after an absence of many years. The soloists engaged so far include Ginette Neveu, Cortot and Moura Lympany, young English pianist, who is touring in Australia and New Zealand and is due in America in November. Among works to be played are Brahms Second, Boccherini's Symphony in D, Sibelius Second, Schubert Fifth, Vaughan-Williams Fifth, Rubbra's Fifth, Strauss's "Heldenleben" and Haydn's "Creation." It is rumored that this famous Society plans to extend its activities after the forthcoming season: a procedure which is long overdue as eight concerts are far too few. Special concessions are made for students in the price of seats and admission to rehearsals.

Orchestras to Visit

The Lynford-Joel Productions, Ltd., announce a most enterprising scheme, which includes the visit to London of the Hallé Orchestra ,under Barbirolli (3 concerts) and of the Birmingham City Orchestra under George Weldon. Joint recitals by Menuhin and Kentner (who are brothers-in-law) and individual recitals by the latter are announced, also a concert by the London Symphony Orchestra conducted by Rodzinski, of whom London as yet knows very little.

Royal Choral Society

The Royal Choral Society announces its usual series and the programs have been framed to meet all tastes. There is the Messiah which will be performed no less than three times in Albert Hall. On Good Friday it will be given in its entirety, commencing at 2:30 and concluding at 7:15, with an interval of one hour between the two parts. This Society always allots a proportion of its schedule to British works and in the forthcoming season will give Elgar's Gerontius and the Apostles, Holst's Choral Symphony and Walton's Belshazzar's Feast. The list is completed by the usual Carol Concerts on the Saturday before Christmas and Faure's Requiem, Brahm's Requiem and Berlioz's "Te deum." This is a feast of the finest choral music.

Two other Societies of more recent growth announce ambitious plans. The

(*Continued on next page*)

CHRISTINA CARROLL,
who was Donna Elvira in Don Giovanni (Edinburgh).

EDWARD VAN BEINUM,
conductor of the Concertgebouw Orchestra of Amsterdam.

ANN AYERS,
who was Zerlina in Don Giovanni (Edinburgh).

LONDON

(*Continued from page* 5)

Henry Wood Concert Society — founded two years ago, whose main object is to sponsor concerts of the highest class throughout the country and to devote itself to causes and services which advance the art of music and its appreciation, especially those which Sir Henry had most at heart. Several concerts will be given which will include the first performance of a concerto for two pianos and orchestra by Lennox Berkeley: this was composed at the invitation of the Society and will be played by Cyril Smith and his wife Phyllis Sellick. There will also be a Mahler Concert conducted by Bruno Walter consisting of the Second Symphony and the Kindertotenlieder to be sung by Kathleen Ferrier.

YEHUDI MENUHIN

Joint recitals by the violinist and Kentner (his brother-in-law) will be given in London during the season.

To conclude the series an Elgar Festival extending over a fortnight will be organized and include his main choral, orchestral and chamber music. The new Era Concert Society was only founded last year and in association with the Philharmonic Orchestra has planned a series which includes some unfamiliar works. At the opening concert, there is a Dutch Conductor Willem Van Otterloo, who will introduce his compatriot Pijper's Third Symphony to England and at the same concert the pianist Gieseking returns after an absence of many years. The second concert is given over entirely to Bach's "The Art of Fugue" conducted by Scherchen and at the third Klemperer returns with a well contrasted program of Hindemith (Mathis der Maler) Brahms and Beethoven. The music adviser to the Society is Richard Austen who will direct two concerts himself. The series terminates with a song recital by Kirsten Flagstad. These Concerts are designed to attract groups of young music enthusiasts for whom low subscription rates and explanatory lectures are offered.

Opera Began Sept. 29

The Royal Opera reopened on Sept. 29 and will continue with opera for several weeks until the Ballet (now touring the continent) returns to share the repertoire with the opera company. The opening night offered a new production of Aida by Michael Benthall, in which the title role was sung by Ljuba Welitsch, and Radames by Franco Beval, a young Italian tenor. Another new production will be La Boheme by Peter Brook in which the Mimi will be Schwarzkopf and Marcel Silveri (both new regular members of the company) and another young tenor Rudolph Schock, who has been singing at the Berlin State Opera will make their London Debut. Other operas in the repertory are Traviata, Peter Grimes, Magic Flute, Carmen, Rigoletto and Boris. Further plans include a short Wagner season in November when Siegfried will be added to the repertoire and Set Svanholm will make his first appearance in England in opera and will also sing Tristan. The Brunnhilde and Isolde will be Astrid Varnay—who will make her English debut.

SYDNEY— Musical Activities Gain In Prominence Here

By DR. ALPHONS SILBERMANN

Sydney, N. S. W.

One reads fairly regularly that music is the one art that is always late and trailing behind the other arts. Nevertheless, here in Australia just now, it is the other way around. The activities in the field of music are by far overshadowing those of theater, ballet and plastic arts. One of the greatest events in Australian theater history—the visit of the Old Vic Company from London, starring Sir Laurence Olivier and Vivian Leigh—did not in any appreciable way affect the busy music season.

Lympany and Neveu Play Concertos

The London pianist, Moura Lympany, on a brief visit en route to New Zealand, played Rachmaninoff's piano concerto No. 2 with the Sydney Symphony Orchestra conducted by Prof. B. Heinze. Miss Lympany was quite impressive with her manly approach to this often played favorite. Equally manly in approach was Ginette Neveu's playing of the Brahms and Sibelius violin concertos, under the direction of Eugene Goossens. America already has had the opportunity of hearing this young French violinist. Her tour through Australia was a deserved success.

Moiseiwitsch Returns

Benno Moiseiwitsch has toured Australia many times before, and this time again he fascinated with his perfected pianism and beauty of tone.

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From these reports it may sound as if we here are depending solely on visiting artists. Let it therefore be mentioned that Australia has, besides the Civic Orchestra, several suburban orchestras, many choral societies, a great activity in Music Clubs under the guidance of the Federated Music Clubs of Australia, and the Arts Council, which brings music and numerous local artists to the country. Among those artists, who eventually may achieve distinction, are Elenour Houston, a dramatic soprano with a remarkable equipment; Lawrence Davis, a young pianist who won a concerto competition with a sympathetic playing of Mendelssohn's second piano concerto; and Francis Moran, who won a Juilliard Scholarship and has left for the U. S. A. for further study.

Opera in Melbourne

The Grand Italian Opera Season has opened with Verdi's Aida in Melbourne. Maestro Franco Ghione is the conductor, assisted by Umberto Nedovelli. Stage Director is Bruno Nofri. Detailed reports will be given as soon as the company comes to Sydney.

Outstanding in the orchestral field was a performance of Elgar's The Dream Of Gerontius in Melbourne under the baton of Eugene Goossens. The suitability of this work to the musicianship of Mr. Goossens needs no special mention.

Besides the permanent conductors, the A. B. C. (Australian Broadcasting System) provides us usually with one or two foreign guest conductors during the year. The one chosen for this season was the Polish conductor Paul Kletski, who is conducting the orchestras of every leading Australian city. In Sydney he conducted the orchestra in a program consisting of Berlioz' Benvenuto Cellini, the Hymnus by the Swiss composer Burkhard, Brahms' Variations on a Theme of Haydn and Beethoven's Eroica.

BERLIN— Political Tension Has Not Affected Music

By ERWIN KROLL

The political tension which prevails in Berlin has neither lowered the standard of its musical life nor decreased the number of musical events. Chamber music concerts were less frequent during the summer months, but orchestral concerts increased.

Conductor Otto Klemperer's presence was sufficient to instil the Berlin Philharmonic Orchestra with deep poise in a performance of Gustav Mahler's Fourth Symphony. New works, heretofore unknown in Germany, were presented by Ernest Borsamsky. Insisting on fourteen rehearsals, he achieved with the Berlin Radio orchestra, which is under Russian control, unity of purpose in performances of French and Belgian compositions. The same orchestra was led by Jean Giardino, chief of the Paris Radio, who proved a musician of finesse and sensitivity in his beguiling interpretation of Ravel's La Valse. The Polish conductor Andrzej Panufnik, who also made a deep impression as composer, brought music of his country close to his listeners. Not to be forgotten is John Bittner, who has established his reputation as interpreter of classic and contemporary music.

As to the German conductors after the blockade, Berlin missed such artists as Whilhelm Furtwaengler, Georg Solti and Hans Rosbaud who had formerly appeared and who had to depend on musicians living in the Russian zone. Of those, Joseph Keilberth, musical director of the Dresden opera, scored the greatest success.

The lion's share of operatic and concert activities in Berlin fell to four local conductors — Sergiu Celibidache, head of the Philharmonic Orchestra, quickly rose to be a leader of importance; Johannes Schueler, musical director of the former Berlin State-Opera, is a well-versed, convincing artist; Robert Heger's foremost activity is devoted to the performances of the Municipal Opera, but he takes time out to conduct concerts; Artur Rother heads the orchestra of the Berlin Radio. New on the musical scene is Leopold Lustig, who excelled in opera and concert, and also as a pianist, playing concerti by Mozart and Beethoven which he conducted from the piano.

New Symphonies Heard

Many new symphonies were programmed during the past few months. Works by the Russian, Shostakovitch, the Americans, Schuman and Barber, and the Englishman, Walton, have given Berlin audiences an insight into new music. A symphony by Richard Mohaupt, a German composer who emigrated to America, was played under Walter Sieber by the Berlin Radio orchestra in the American sector. It was well-received though eclectic in its material.

Wilhelm Furtwaengler's Symphony in E minor, premiered under the composer, also has its roots in the late-romantic period of a Brahms or Bruckner and was therefore unduly attacked as epigonous. This symphony, a proud and last declaration of love to submerging German musical ideals, is masterly conceived in content and structure.

The same can be said of a symphony by Egon Wellesz, which was first performed by the Berlin Philharmonic under Celibidache, though here a searching for a new style is noticeable throughout. A symphony by Wolfgang Fortner, which Artur Rother conducted for the first time, is a daring and convincing piece. Also worthy of mention was the excellent performance by Robert Reger and the Philharmonic Orchestra, of Ernst Pepping's Third Symphony, a valuable contribution to a new symphonic classicism in which old and new elements are joined to mutual advantage. Pepping and Fortner were also the recipients of the Franz Schreker Award, a new distinction given by the Berlin Magistrate. An important appointment was made when Paul Hoeffer, well-known Berlin composer was named director of the Berlin Musikhochschule.

Many Foreign Artists

Among the foreign artists who distinguished the Berlin concert scene were violinist Yehudi Menuhin, who visited us for the second time after the war. He was the center of a stormy ovation following his performances of concerti by Bach, Mendelssohn, Brahms and Bartok, the latter dedicated to him. He again contributed his services to charitable purposes at a morning musicale for young people. A similar goal was pursued by a concert of the Philharmonic, initiated by Sir Robert Meyer, organizer of the English youth concerts. An English conductor, Trevor Harvey, offered a program featuring Benjamin Britten's Variations on a Theme of Purcell. The idea of uniting the youth of the various nations administering Berlin under the sign of music was first realized in the American sector, spurred on by the initiative of Elizabeth Kroll, who gathered American, English and French children under the auspices of the Dehlemer Musikgesellschaft.

Among other foreign soloists appearing in Berlin were the American violinist Paticia Travers, who conquered everyone with her enchanting playing. Ralph Kirkpatrick, a master of the cembalo and Tom Scott who accompanied his interesting American folksongs on the guitar. From France came the cellist Paul Tortellier, with programs reaching from Rameau to Hindemith and the excellent pianists Monique de la Bruchollerie and Jean Doyen.

After three evenings of distinguished chamber music offered by the Amsterdam String Quartet, the eagerly awaited Quartet di Roma and the Quartuor Hewitt from Paris proved a let-down.

The Berlin artists Gerhard Puchelt and Helmut Roloff were especially praiseworthy for their performances of contemporary music. The young violinist Gerhard Tischner has exceptional talent and the three Berlin String Quartets, with Siegfried Borries, Hans Bastiaan and Rudolf Schulz at the first desks, merit acclaim. Of unknown contemporary works, Werner Egk's string quartet with solo voice, the Temptation of St. Anthony and Olivier Messeians' much discussed quartet Pour la fin du Temps called for special attention.

Three Operas in Berlin

There are now three operatic institutions in Berlin. Two of them are supported by the Russians: the former State Opera, under Ernst Legal as manager and director and Johannes Schueler as the first conductor, and the Komische Opera which is headed by Walter Felsenstein. In the English sector the Municipal Opera has secured the services of Heinz Tietjen as its guiding spirit. The State Opera offered a carefully prepared performance of Hindemith' opera Mathis der Mahler and enlarged their repertoire of Russian works with Prokofieff's Ballet, Romeo and Juliet.

Mozart's Don Giovanni was conducted by Joseph Keilberth in an inspired production. After Peter Grimes, the Municipal Opera under Robert Heger presented Honegger's Joan d'Arc at the Stake under Robert Heger with artistic and financial success, almost equaling the one of the indestructible Schwanda by Jaromir Weinberger which was conducted by Leopold Ludwig. At the Komische Opera, where Walter Felsenstein had scored with Johann Strauss' Fledermaus and Mussorgsky's Fair at Sorotschinsky, Karl Orff's Kluge (The Wise) was first performed. The opera combines elements of fairy-tales and Bavarian ballads in a fascinating manner. The star of the evening was Elizabeth Gruemmer in the title role.

Youth and Spirit Take Over in French Music

In which are discussed the pathways that are opening to the nation's young, aspiring composers.

ANDRE JOLIVET

(Photo IZIS)

By SUZANNE DEMARQUEZ

Paris

Musicians often wonder with some concern what figures have arisen in French music to take the place of those deceased great masters of the first half of the twentieth century, Debussy, Ravel, Fauré, Dukas and Roussel. They also wonder what paths will open before these new men.

Perhaps their concern is without ground. In any case, a country which gave to Music the above names—and some others—in half a century has really done its duty and deserves a little rest. Those who reason in this way say it is now the task of others to take up the cudgels, and that we must have a brief breathing spell!

We might, however, take advantage of this "pause"—if such it is—to look over the present situation and find out what prospects it provides. The subject of this study will therefore be: What new beginnings, if any, have been made and what do they signify? Have the hard times of war and its aftermath influenced music, or will they have such an effect? Music has passed through great and sweeping changes in the period since Wagner. Is there an opportunity to progress further or must we "look back to" someone or other?

Concerning the musical consequences of the war, it is still too soon to weigh all of them. The conflict has, however, already inspired works by some composers—for example, Trois Complaintes du Soldat, by André Jolivet. Moreover, we must consider that even if the post—war period of 1914-18 brought us a complete musical revolution — with which Les Six, among others, knew how to cope—the state of things is quite dissimilar today.

The Pre-War Picture

Let the future historian argue about all this, and let us meanwhile go back and consider the short period which directly preceded 1939-40.

At that time the rather new group, "Jeune France," was prominent and hymned the praise of "lyricism and humanity." Its four members—Yves Baudrier, Daniel Lesur, André Jolivet and Olivier Messiaen—later went their separate ways. Still the personality of two of them, both teachers, retains for their younger contemporaries an important influence, the causes and effects of which it would be interesting to examine.

The Case of Jolivet

Let us first take Jolivet, the pupil and heir of Varese's exotic principles and orchestra. He first pursued exotism as the inspiration of his Danses Rituelles, Incantation, Mana, etc. He endeavored at that time to free himself from the tonal system and "restore to music its original antique spirit, its magic expression of humanity."

After the trials of the war Jolivet changed sides. He now believes in "true music" that is, "music everyone can easily play or hum." But if this thesis is rather applicable in the Trois Complaintes, or the comic opera Dolores, subtitled The Miracle of the Ugly Woman, it is not so in his Serenade for wind quintet and the very dense Piano Sonata (1945).

In any case, Jolivet is one of the best musicians of his generation, one of those from whom we can hope much.

Messiaen, the Mystic

Olivier Messiaen is also attracted by exotism. To tell the truth, though he has created his own "technic" of musical language, he likes to follow the capricious exigencies of his inspiration and looks for it in Hindu Ragas and in bird songs—of which he has made a special study in Schoenberg's serial methods and in the quarter-tone technic, as well as in the most rigorous diatonism.

Before all, Messiaen is a devout Catholic, also as a musician. His foremost aim is to sing of God and His mysteries with the assistance of an iridescent, subtle, loving, vehement music—"A music which would be a new blood, an unknown perfume, a stained glass, a whirlwind of colors which mean the end of Time, the divine, supernatural mysteries."

From this source flowed the Quartuor pour la fin du Temps, written in captivity; the Visions de L'Amen, for two pianos; the Vingt Regards sur L'Enfant Jésus, for piano; above all, the Trois Petites Liturgies de la Présence Divine, which at its first hearing produced a deep impression and decided the world success of its author.

Messiaen teaches harmony at the Paris Conservatoire and his prestige attracts to his classes many pupils. His sound professional conscience, his faith in the efficiency of the classical disciplines, make him demand from his pupils that they comply with the rules of competitions. However, the power of his works radiates from him and lots of young composers are influenced by it.

First among them is Serge Nigg, whose prominence becomes more and more evident. In fact, Nigg's first works, Timour, symphonic movement Op. 2. (1944)), and Yassaog, symphonic suite for large orchestra Op. 4. (1945), clearly show Messiaen's influence, though in the latter score Nigg is beginning to proceed on his own.

SERGE NIGG

The "Schoenberg" School

An important event took place in the course of the winter 1944-45. A short time after the liberation, René Leibowitz, a young Polish composer who has lived in France since 1926, undertook to give public and private séances which listed the names of Schoenberg, Alban Berg, Anton von Webern, as well as Leibowitz and some of his friends and pupils. Since Schoenberg's work and what it stood for were banned during the war, it was necessary that someone revive it in the musical world. These concerts met with keen interest and curiosity, especially among the young musicians.

Being a very cultured and refined theoretician with a thorough knowledge of Schoenberg's technic, Leibowitz was ready to teach this music. He caught the interest of many young musicians to whom he opened the twelve tone "paradise." Nigg is one of them. His Variations for piano and ten instruments, which had its first hearing in Paris several seasons ago, are built in the pattern of single and double canons, subdivided themes and numerous superpositions, using all the most striking intricacies of this contrapuntal form. As Nigg is a born musician, gifted with a deep sensitiveness and an abundance of personal ideas, he produced a very original work which deeply impressed his audience. We may have great faith in the subsequent display of Nigg's personality.

Toward a "New" Musical Speech

Among others of Leibowitz's pupils is André Casanova, born in Paris 1919. He has wrtiten pieces for piano and a Trio for flute, viola and horn, dedicated to the memory of Alban Berg (this is a declaration of faith, isn't it?), also young Antoine Duhamel, son of the celebrated novelist, born 1925. His Opus 1, a Chamber Symphony for wind instruments and string quintet, is a twelve tone work. Both are a living proof of the importance of this revival of Schoenberg's influence in France.

For these young men, Schoenberg's theories are "the irresistible aim of secular tonal experience" (Serge Nigg). They are looking to them with a passionate interest, and this attitude may give an indication of what the new musical language is going to be like. Without strictly following his laws, some of the young musicians are looking towards Schoenberg, hoping to find in his work guidance for their personal technic.

There is Pierre Boulez, former pupil of Messiaen and Leibowitz, whose piano pieces show highly personal characteristics, also Jean-Louis Martinet, another pupil of Messiaen. The French Radio Orchestra played his symphonic suite Orphee which, though it is not as yet very definite stylistically, still is remarkable as to its structure.

Other Youthful Talents

There also is Louis Laguer, a young self-made man, as gifted as he is cultured. He openly renounces all theories to found his music upon an original and daring model counterpoint. The very dense writing of the A capella chorus in his Music for Three Strings, his magnificient Ode du Peuple for chorus and large orchestra, are promising signs.

I shall also name André Marcel, who likes exotism and uses Oriental scales with the full liberty of rhythm and recently created beautiful songs. He also has great promise.

Yvonne Loriod and Yvette Grimaux are two very gifted young women composers, both of them being also accomplished pianists. They also seem to look toward the new way, but it is not as yet possible to pass judgment due to the small number of their performed works.

There are many critical voices which object to this trend and it is easy to forsee that the present evolution will not take place without loud protestations among members of the musical world. There already are rumors of groups gathering for an all-out fight against it.

But it seems that all these discussions are a healthy sign of lively interest. The stimulation resulting from it will certainly feed the ground from which may spring the work of genius that will assert the continuity of French music, and will rank its composer beside his great ancestors.

RADIO, TELEVISION

By William A. Taylor, *Radio Editor*

HOW I ARRANGE

By PERCY FAITH

Musical Conductor of CBS The Pause That Refreshes on the Air Sundays, 6:30-7:00 p.m., EST.

Every interview I have ever sat through has produced the inevitable question, "How do you go about making an arrangement," or "Exactly what do you do to a melody before you turn it over to your copyists, and eventually your orchestra?"

If a composer were to be asked how he "went about" composing, I doubt that he could explain precisely what had occurred. He might possibly explain the finished product by saying, "Listen to it . . . it tells you everything."

The point is, no two compositions are alike; no two interpretations are exactly alike. Each melodic pattern, original or borrowed, presents its own problems. Many a tablecloth over which such things have been discussed carries the marks of chords, melodies, and tempos. And across the tables have passed such vague terms as "orchestral color," "musical mechanics," and "emotional patterns."

All of this usually leaves the interviewer completely up in the air, with nothing concrete to write about. He is not even satisfied with such analogies as, "Six painters working from one model will paint six entirely different versions of that model. It is the same with any six arrangers who work on the same melody."

The fact is, I cannot explain exactly what I do when making an arrangement.

We are on the air every week, and there are two, and perhaps three melodies to be prepared within a six-day period.

They must be "arranged," because our popular composers like Kern, Porter, Arlen, and Rodgers have given us only a melodic line, augmented by a very simple piano part. Their piano parts are for sale, and they will sell readily only if they are kept very simple. Except for "stock orchestrations," which are designed for standard dance bands, the melody and the piano part are all that an arranger has to begin with.

The composers hope for performances—any and all types of performances. However, they pray for the large orchestral performance, with an arrangement which brings out what was really in the composer's mind when he wrote the melody. The overwhelming majority of great tunes, those which have withstood the shocks of time and have still lived, were written honestly, by composers who did have something to say. An honest composer wants, in addition to the pop renditions of his tune, the type of honest interpretation which will help him say it as he meant it to be said.

PERCY FAITH at the keyboard in his Great Neck, Long Island home working on an arrangement soon to be heard on his Pause That Refreshes radio program heard Sundays at 6:30 P.M. over the CBS network.

Basically, then, I try to know the composer. I try to learn the reason for the song, the situation, the mood. Sometimes his intentions are immediately discernible, other times not. The latter have to be wrestled with, and there is not much time at hand, since the copyists must have the scores several days before the rehearsal.

I have often cancelled out programmed numbers and held them up for a later date because I was unable to immediately fathom the composer's mood after hours of concentration. A day, or a week, or several weeks later, I found my ideas were able to literally flow around the same melody!

Once I feel I have found the right mood, I sustain it throughout the arrangement. I try to achieve simplicity. An arrangement will not live forever. It must be understood and enjoyed by listeners at once.

I do not believe in setting "Begin The Beguine," for example, as a Scottish Reel. It would be completely out of the mood of the composer. It would be dishonest, and therefore present no enjoyment to the listener, myself, or the composer.

I insist on keeping the melodic line ever present. I may surround the melody with "emotional patterns," "musical mechanics," of "orchestra color," but only to heighten and highlight the beauty of the melody.

Never during my career have I torn up a score after having started on it. The reason is that I simply refuse to start writing until I see clearly in the direction in which I am heading. Of course, I might add that with only seven days in the week, one cannot be constantly tearing up half-done arrangements.

To pursue this point a little further, I am constantly making new arrangements of things I have written before. For example, during the past ten years I have written eight arrangements of "Begin the Beguine." But the last arrangement still retains the mood of the first one. The colors are fresher, the feeling a bit loftier, but the mood unchanged. These fresh arrangements keep my musicians interested, the listeners from being bored, and myself from getting stale.

So I find that after several thousand works I must repeat, in answer to the questions, "How do you make an arrangement?" and "What do you do to a melody?"—"Listen to it. It tells everything."

Standard Oil to Sponsor Philharmonic on CBS

The Standard Oil Company of New Jersey will sponsor the Sunday afternoon concerts from Carnegie Hall by the New York Philharmonic Symphony Orchestra from 3:00 to 4:30 p.m., EST, over 167 CBS stations, beginning Oct. 10.

One of the highlights will be a six-week Beethoven cycle conducted by Bruno Walter, Musical Adviser of the Philharmonic, culminating in a performance of the Ninth Symphony featuring the Westminster Choir. Other conductors engaged for the season are Dimitri Mitropoulos, Charles Münch and Leopold Stokowski. Walter Hendl continues as assistant conductor.

A number of distinguished soloists are scheduled, including Robert Casadesus, Myra Hess and Rudolf Serkin, pianists; Nathan Milstein, Isaac Stern and Joseph Szigeti, violinists; Gregor Piatigorski, cellist.

The Philharmonic, now in its 107th year, has been heard on the Columbia network for the past 18 years. With an estimated 10,000,000 listeners for each of the coast-to-coast broadcasts, it has what is said to be the world's largest symphonic audience.

ASCAP Salutes Station WMGM

Fred E. Ahlert, President of the American Society of Composers, Authors and Publishers, headed a program of some of the outstanding writer members of the Society in a salute to station WMGM on Sept. 16 from 8:00 to 9:00 .m. Gene Buck, former president of ASCAP, introduced the society's writers in the light operetta and musical comedy field, and Deems Taylor, also a past president of the society, presented the composers of serious music. Mr. Ahlert introduced the writers of popular songs.

The members of the Society featured were: Harold Adamson, Howard Dietz, Morton Gould, Ferde Grofe, W. C. Handy, Alex Kramer, Jimmie McHugh, Richard Rodgers, Sigmund Romberg, Arthur Schwartz and Joan Whitney.

WNEW Airs Chamber Music

A unique experiment in music education by radio was launched by WNEW when it inaugurated Are You a Musician? on Sun., Sept. 19 (10:00 to 10:30 p.m., EST). The station broadcasts Columbia Add-A-Part albums, recordings of chamber music with one part missing—the listener at home playing the missing art to the accompaniment of the record and completing the ensemble. Among the masterpieces to be presented are sonatas, trios, quartets and quintets by such composers as Beethoven, Brahms, Bach, Tchaikovsky, Schubert, Mendelssohn and Ravel.

On each airing a professional musician is on hand to give a demonstration and complete instructions down to "sounding the A" and tapping out the tempo. In addition, there will be lively program notes and musical questions.

American Premieres Performed By NBC Symphony

Two American premieres highlighted the music fare offered by the NBC Symphony (Sats., 6:30 p.m., EST) during the past month. On Sept. 18, Dominco Cimarosa's overture to I Traci Amanti was given under the direction of Max Reiter, guest conductor. Although this opera was a popular success when it was composed in 1793, it is virtually unknown today except to archivists. Mr. Reiter found it in the Cimarosa collection at the Milan Conservatory but the war and other difficulties made it impossible to present the work here until this concert.

On Sept. 25, Mr. Reiter also directed the American radio premiere of Richard Strauss' Fantasy on Die Frau Ohne Schatten (The Women without a Shadow). The work was first performed in America last March when Reiter directed his own orchestra, the San Antonio Symphony in the American premiere (non-broadcast).

Metropolitan Opera Broadcasts To Be Resumed

The weekly Saturday matinee performances of the Metropolitan Opera will be broadcast again this season by the American Broadcasting Company over WJZ and a coast-to-coast network, it has been announced by Mark Woods, president of the network. In addition, Woods said, plans are under way for televising the performances, ABC now negotiating with the various unions involved.

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WOR Presents New Opera Series

A new opera concert series titled WOR Opera Concert (Suns., 2:00 to 2:30 p.m., EST) made its debut over WOR on Sept. 12 under the baton of Sylvan Levin. The new series presents a weekly recital of familiar operatic arias and overtures featuring two outstanding stars of the operatic world with the WOR Orchestra.

Preliminary "Met Auditions" Start

The first of the weekly preliminary auditions for contestants in this year's Metropolitan Opera Auditions of the Air (WJZ-ABC, Suns., 4:30 p.m., EDT) were held on Sept. 14. Requests for applications should be addressed to Helen McDermott, secretary, 230 Park Avenue, New York 17, N. Y. Several changes in requirements have been made, among them the stipulation that artists must be prepared to offer at least five (5) operatic arias for the judges' consideration if required. Contestants will receive $100 for each broadcast appearance for incidental expenses.

For the second consecutive season the auditions will be sponsored by the Farnsworth Television and Radio Corporation which will receive an option on the services of the two final audition winners for two years.

As in previous series, Wilfrid Pelletier will be in charge of the preliminary and broadcast auditions as well as the finals. Tevis Huhn is producer of the program.

Two Hours of Stars Scheduled

The Thanksgiving and Christmas presentations of Two Hour of Stars, one of America's best known and most listened-to variety shows, will be heard this year over the NBC network. Sponsored by the Elgin National Watch Company it is scheduled for Thurs., Nov. 25, and Sat., Dec. 25, from 4:00 to 6:00 p.m., EST. These broadcasts will mark the seventh annual appearance of the program, which was originally dedicated to the armed forces.

Antonini to Direct Carnegie Concert

Alfredo Antonini, CBS Symphony Conductor, will lead 70 men of the Philharmonic-Symphony in Italian music featuring the newly arrived La Scala Quartet at Carnegie Hall on Mon., Oct. 4. In addition to operatic arias and quartets, the program will include a little-known symphony by Muzio Clementi. Antonini conducted the work in a recent CBS Symphony broadcast.

World Premiere of E. Robert Schmitz' Work

One of the highlights of the summer season of the NBC Symphony Orchestra series (Sats., 6:30 .m., EST) was the world premiere on Sept. 11 of E. Robert Schmitz' Concerto No. 1 for Piano and Orchestra with the composer at the piano and Hans Lange making the second of two guest appearances directing the ensemble. A second broadcast of the work will follow on Oct. 31, when it will be short-waved to France over the International Service of the Canadian Broadcasting Corporation.

Your Song and Mine Resumes Broadcasts

Your Song and Mine (CBS, Weds., 9:00 p.m., EDST) a weekly half-hour musical starring baritone Thomas L. Thomas, soprano Mary Martha Briney, and tenor Felix Knight, with a guest star each week, returned to the Columbia network on Sept. 15. Produced by Frank Hummert, the program continues to present popular melodies and hit tunes from musical comedy and operetta. Edward Slattery is conductor of the orchestra and chorus, and featured are Enrico, of the melodic violin, accordionist Charles Magnante and the two-piano team of Wahl and Banta.

ADELAIDE ABBOT
LYRIC SOPRANO
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ROBERT MERRILL, baritone of the Metropolitan Opera, waves "Hello" on his return from a twelve day tour of South America. Mr. Merrill on Aug. 26 sailed off to visit Curacao, the Dutch West Indies and Venezuela. Now thoroughly rested, the RCA Victor recording star has resumed his Sunday afternoon radio program on NBC and will begin a national tour with the cast of his program on October 11.

RADIO NOTEBOOK

A recent new morning schedule for WQXR introduced a daytime edition of one of the station's most popular evening programs, JUST MUSIC. It will be heard daily (Mon. through Fri., 9:05 A.M.). Following the format of the transcribed evening programs with the addition of some vocal numbers, the series features tuneful good music with no announcement of titles or composers. . . . EARL WRIGHTSON, baritone, was awarded a citation recently by the Disabled Veterans of America on a CBS Family Hour broadcast. The accolade cites the singer's many volunteer performances for Veterans Hospitals. . . . Starring DOROTHY KIRSTEN and NELSON EDDY, the Kraft Music Hall (NBC, Thurs., 9:00 p m., EST) has been one of the outstanding summer music series. . . . It is rumored that HARVEST OF STARS now heard over CBS will return to the NBC network in the near future. . . . Producer NOEL WESLEY announces he will present concerts for television this fall, starring outstanding opera and concert personalities. An appreciable part of the show will give newcomers an opportunity to display their talent. . . . JERRY A. DANZIG is the new associate director of programs for the CBS Television network. . . . The only symphonic work of Richard Wagner was given its radio premiere by the CBS Symphony under the direction of ALFREDO ANTONINI, Sept. 12. . . . SOULIMA STRAVINSKY, pianist-son of IGOR STRAVINSKY, was heard in his American radio debut with the CBS Symphony on Sept. 19. . . . A four piano arrangement of Wagner's Ride of the Valkyries highlighted the program of the FIRST PIANO QUARTET, Sept. 19, over the NBC network. . . . JACQUES BRONSTEIN'S piano recital given at the Brooklyn Museum, Set. 26 was aired by WNYC. . . . The Fiedler Sinfonietta, conducted by ARTHUR FIEDLER, joined E. POWER BIGGS in a performance of LEO SOWERBY'S CLASSIC Concerto for Organ and String Orchestra, during this regular Sunday morning organ recital on Sept. 26. . . . BORIS MATUSEWITCH, Concertina artist, was a guest on the Herb Schriner show on Oct. 1 over WNBC.

New Friends Announce Programs

The New Friends of Music start their 13th season of concerts at Town Hall, New York, on Oct. 31, at 5:30. The programs this year will be devoted to Mozart, Bach, Brahms and the contemporary Schoenberg.

A number of distinguished artists will appear for the first time at these concerts, the Hungarian Quartet opening the series. Hortense Monath and the New Friends of Music Players, a group which includes piano, three strings and four winds, will be heard in works of Mozart and Brahms on Dec. 5 and Jan. 16. Among other artists new to the series are Leonard Rose, Sari Biro, Lilian and Joseph Fuchs, Italo Tajo, Reginald Kell and Louise Bernhardt. Also to appear are the Budapest Quartet, Lotte Lehmann, Jennie Tourel, Joseph Szigeti, Horszowski, Albeneri Trio, Paganini Quartet, Rudolph Serkin, Saidenberg Little Symphony (which will perform all six Brandenburg Concertos of Bach), Adolph Busch, Guilet Quartet and Pasquier Trio.

Arnold Schoenberg, who will celebrate his 75th birthday next year, will be honored by performances of some of his important chamber works, including Pierrot Lunaire with Erika Wagner, Fritz Stiedry, Edward Steuermann and others. Jennie Tourel is scheduled to sing the new version of Hindemith's songcycle, Das Marienleben.

Mu Phi Epsilon National Convention

CLEVELAND.—The Great Lakes Convention of Mu Phi Epsilon, National Music Sorority, held recently at the Hotel Cleveland, marked the 29th biennial. Helen M. Hannen acted as general chairman, and all active and alumnae chapters within the Great Lakes Province participated as hostesses.

Approximately 600 delegates attended the 4 day sessions of varied and interesting events and the programs formulated under the direction of Ava Comin Casse. The newly elected national officers installed included: Margarette Wible Walker, president, of Lubbock, Tex.; Mildred Christian, Lakewood, first vice-president; Ruth Rowe Clutcher, Upper Darby, Pa., second vice-president; Hildur Lavine Shaw, Fargo, N. D., third vice-president; and Orah Ashley Lamke, Richmond Heights, Mo., national editor. Bernice Swisher Oechsler was re-appointed to the position of executive secretary-treasurer in charge of the national executive office.

The new National President, Mrs. Walker, is a graduate of Willamette University, Salem, Ore, with a degree in music. She also holds two other music degrees from the University of Southern California. She is a member of Pi Beta Phi, social sorority; Phi Lambda Theta, national education sorority; and is a sponsor of Beta Sigma Phi, young business and professional women's sorority in Los Angeles.

Musical highlights of the convention were the Cleveland Orchestra Pop Concert with Eunice Podis, pianist, member of Phi Omicron Chapter, as soloist, Rudolph Ringwald conducting the Original Composition Concert; the Alumnae Chapter Concert; and the Active Chapter Concert, programs planned by Ruth Rowe Clutcher, second vice-president, national music advisor. Hildur Levine Shaw, third national vice-president, headed activities devoted to the Gad's Hill, Mu Phi Music Settlement in Chicago discussion.

The many social functions were largely attended, about 400 delegates greeting the past and incoming presidents and the National Council at the first reception where the Rt. Hon. Carl V. Weygandt, Chief Justice of the Ohio State Supreme Court, was guest speaker. At the scheduled banquet, Mrs. Walker presided, introducing entertainers and formally acknowledging the admission to membership of 21 members of Phi Chapter of Mt. Union College, Ohio, who had been initiated in due ceremony preceeding the dinner program.

Post-convention attractions included a concert of ancient instrument music; a tour of Severance Hall on the campus of Western Reserve University; and a formal tea by the Women's Committee of the Cleveland Orchestra with Mrs. Carl V. Weygandt, president, and Mrs. H. Lee Bassett, chairman, presiding in the committee board rooms.

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SILHOUETTES

By MARY CRAIG

PERSONAGES ON PARADE

I. The Diva

After an absence of ten years, Ebe Stignani, celebrated mezzo-soprano of Italy's La Scala, has returned to open her American season in Falstaff with the San Francisco Opera. Subsequently she will sing her way across the continent to the East Coast finally appearing in New York City.

Judging from the Cetra records released here and the unquestioned position held by Mme. Stignani as one of today's greatest exponents of lyric artistry, lovers of fine singing and students serious in their study can confidently anticipate an illustration of the almost legendary *bel canto*, if one may be permitted to utilize that abused term in its pristine meaning.

Besides her noted attributes, technical skill, amplitude of vocal resources and diversity of repertory, Mme. Stignani is definitely what may be called a "charmer." She is much prettier than her pictures, with honey-blonde coloring, clear-cut features and a keen, almost piercing intelligence in her eyes which only softens when she spontaneously smiles or quickly draws out the picture of her year-old son, Dino, and permits a glimpse of a small handsome lad.

Artists Need Other Activities

It is quite evident that here is one primadonna who has not discovered a happy home life to be incompatible with the demands of a career. In gracious answers to many questions, Stignani expressed herself as not in favor of a singer becoming completely enthralled in her work to the exclusion of all other interests. "An artist, even when in the student stage, must have other activities," she asserted, "Otherwise they would go crazy!"

"To see life, not alone in music or on stage but in all things, broadens one's experience and consequently enlarges the scope of ability. This is very important."

Mme. Stignani said that she found all New York interesting. On her first evening here she had walked around Radio City and Rockefeller Center looking up and down the huge blocks of modern architecture towering towards the sky. The construction fascinated her, she said. But first things first, "Next morning I tried my voice out—while I was still in bed. It was all right," she concluded with a dismissal of that subject. It was all right, so there was no further need to bother—everything was fine.

But the hearer had a backflash vision of the vast amount of controlled knowledge and understanding of vocal fundamentals plus the years of practice and performance that lay behind the simple words.

PAN AMERIC WORLD AIRWAYS

EBE STIGNANI, primadonna mezzo-soprano of La Scala, smiles a greeting to America as she alights from the Pan American liner at La Guardia Field's International Airport Sept. 6.

Mistress of Bravura

The discussion moved on to operatic rôles preferable to Stignani. Since she is complete mistress of the neglected art of bravura singing and possesses a phenomenal vocal range, it is quite natural that impresarios attempt to place her in dramatic and florid soprano category. She herself offers only the coloratura rôles written for mezzo voice: the Cenerentola and Barber of Rossini, parts similar to the Adalgisa in Norma and the magnificent Semiramide, so rarely presented. Sung mostly are her Laura in Giaconda, Santuzza, Azucena, Dalila and Brangaene. For her concert programs, she delves into Vivaldi, Sadero, modern French and, this season, the great airs such as the Ah, Perfidio, from Beethoven's Fidelio.

When asked for advice to young singers she wisely countered with the question, "What can I tell them? Every voice is different, requiring different direction in study and practice. The one rule of which I am sure is to find a teacher who can hear the defects and under whose instruction the voice actually improves. The rest is governed by ability and fate."

II. The Conductor

"You ask me the questions. I have all the answers," calmly stated Eleazar De Carvalho, who was the brilliant highlight of this season's Berkshire Festival at Tanglewood. There was a twinkle in his eye but firm assurance in the joking remark made one aware of undeviating purpose and will-power underlying the attractive, pleasant personality of the young conductor.

Audiences who tumultuously applaud his concerts know of his talent but not of the background leading to it; a lad born to poverty in Iguatu of the state of Ceara, Brazil; his lineage, half Dutch, half pure Indian; and somehow from somewhere, dormant great musicianship. Undisciplined, a problem school-child, he was sent at 11 years of age to the Fortalesa School for Apprentice Seamen and promptly joined the school band! His first love was the bass fiddle, at that time taller than its aspiring player.

The problem had been reconciled, the way found. The Navy and Music (spelled in caps) filled his life. Night courses in music fundamentals at the Institute Rio Branco and at the National School of Music, University of Brazil, brought De Carvalho graduating degrees. Later, intensive study with Paulo Silva, the distinguished Professor of Counterpoint and Fugue, expanded the musical horizon and in 1940 the University conferred on De Carvalho the diploma of Conductor-Composer. During these student years he continued active playing for practical experience with Navy and Marine bands and when these were not available, with orchestras of cabarets and circuses.

He Walks

De Carvalho conducts always without score. When asked how he achieved his feats of memorizing, he replied, "I walk." Years of navy reveille have made it difficult for him to sleep after "dawn's early light"; so he gets up and tramps the pavements and country roads. Recently while working out the Latin-American symphonic program for his stint with the Boston Symphony Orchestra, he travelled morning after morning by foot in 90° weather from the Bronx to New Rochelle and back. The ovation this summer in the famed "Shed" was his compensation.

"Only," he complained, "People don't like to give me a home to live in. I get up too early." And though definitely personable—as well as eligible—he is still unmarried, perhaps partly because of his ambulatory habits. He cheerfully admits it but says, "Well, I have not yet asked anybody. I guess I must be unsocial. Not anti-social. But somebody has to discover for me a right girl. I would like her to be intelligent, elegant, and one who would love me more than she does herself. She can be pretty too. I would like that. But so far I am afraid I give 90% of my devotion to music and no girl would be interested."

To encourage possible feminine interest, it should be noted that De Carvalho is a "super" dancer; the rhumba, the samba and so on being right in his territory.

Got His Nickel Back

When not involved with the nuances and complexities of Villa-Lobos, Schumann, Barber, Copland, Beehoven, Berlioz and the greats of divers eras, he enjoys watching people and happenings. He blocked the street at a hectic New York corner while admiring the superb coordination of the policeman on duty directing 4-way traffic. "What a conductor!" exclaimed De Carvalho. His first great thrill in North America came when he got a wrong number and the dial phone returned his nickel. His pet grievance came on arriving for an assignment to conduct the Boston Symphony Orchestra he was compelled to enter on an emigrant's permit, paying the $8 head tax.

Successful Composer

Being young and willful, he likes to play North American music in Brazil and Latin American compositions in Boston, Youngstown and points East and West. He is definitely opera-minded despite the success he has achieved in the symphonic field. Already produced are his *Descobrimento de Brasil* and the *Tiradentes*. Recently he was commissioned by his government to write a score commemorating the historic Battle of Gararapes, which took place 300 years ago between Brazilians and Hollanders. This work is at the moment underway while the energetic De Carvalho is in his native country, fulfilling his conductorial duties, supervising activities of the Chair of Music (at the University of Brazil) named and endowed by his country in his honor. He will return this winter for his engagements with the Boston Symphony and other orchestral forces.

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Althouse Artists Active

The important summer and early fall engagements listed by young artists of the Paul Althouse studio indicate a banner year for the singers. Mary Bothwell, dramatic soprano, was engaged by BBC for concerts in Albert Hall, London, and for Covent Garden Opera performances; Jean Watson, contralto, is also on the roster for the Royal Opera at Covent Garden; Leopold Simoneau, French, Canadian tenor from Montreal made his debut as Wilhelm Meister in Mignon with the Paris Opera in September; E. M. Brack, tenor, is currently singing Octavio in the Lemonade Opera's Don Giovanni (N.Y.C.); Alberta Masiello, mezzo, will be heard in the opening series of New York's City Center opera; Ernest Lawrence, tenor, has been singing the Duke in Rigoletto in the summer season of the New Pacific Opera Company, San Francisco; Denis Harbour, bass-baritone, will tour this fall with the Charles L. Wagner Opera Company; Marguerite McClelland, soprano, is scheduled to sing Juliet with the same organization; David Atkinson, baritone, has recently replaced John Tyers in Inside U.S.A.

PAUL ALTHOUSE, vocal teacher, and **ELEANOR STEBER** at soprano's Long Island home, discussing her activities for the coming season.

New York City Opera to Open Oct. 7

Fifty-fifth Street, west, will be crowded with young, vociferous operadicts, as well as many of the staid patrons of the lyric stage, on Oct. 7 when City Center opens its ornate doors for the first performance of the fall season. Puccini's Tosca is announced with Suzy Morris in the name role, Mario Binci as Cavaradossi and Walter Cassell as Scarpia. Laszio Halasz will conduct. Running through Nov. 28, the series will offer forty presentations scheduled for Thursday, Friday, Saturday, Sunday nights and Sunday afternoons. The repertoire will include Don Giovanni, Pelleas and Melisande (with Maggie Teyte), Madame Butterfly, La Boheme, Cavalleria Rusticana, Pagliacci, Traviata, Amelia Goes to the Ball. The Old Maid and the Thief, Carmen and two scores new to this company, Aida and The Marriage of Figaro, the latter to be sung in the English translation of Ruth and Thomas Martin. Revivals listed are Tchaikovsky's Eugene Onegin and the Salome of Richard Strauss.

On the conductorial staff with Mr. Halasz are Jean Morel, Thomas P. Martin, Julius Rudel, Joseph Rosenstock (new), and assistant conductor, Lee Shaynen. Leopold Sachse will be stage director; Gian-Carlo Menotti will mount his own scores; Theodore Komisarjevsky will stage the new Aida. Assistant stage directors are Hans Sonderhaeimer and John B. White. H. A Condell will be the scenic designer.

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NEW YORK CONCERTS

Pearl Palmason in Debut Recital

A youthful and attractive Canadian violinist, Pearl Palmason, made a successful first New York appearance at Town Hall on Sept. 19 before an appreciative and good-sized audience. The gifted artist chose a list of works beginning with the complex idiom of Hindemith proclaimed in his Sonata in E that gave Miss Palmason plenty to cope with at the start of her exacting program. She negotiated it with technical assurance and poise that were maintained throughout the recital. The second selection was the Sibelius Concerto in D minor, another real test of virtuosity met with satisfying results. Other numbers played on the printed program were the Chausson Poéme, Kreisler Praeludium and Allegro, Rachmaninoff Romance, Sarasate Spanish Dance, No. 7, and Albeniz-Dushkin Jota Aragonesa. Several encores were performed before the hall lights were lowered. Snjolaug Sigurdson at the piano was an accompanist of fine ability and support.

Miss Palmason's talent and equipment should carry her far in the violin field. She commands a full musical tone of warmth combined with a technical mastery of one who has "arrived." Her art should flower forth into full bloom with the experience certain to be gained in the years ahead. Hindemith and Sibelius provided stern opuses for the interpretive talent of Miss Palmason at this time; but that was a detail of only passing mention in a metropolitan debut of promise. H. I. B.

Josh White and Son in Recital

In a program of folk songs Josh White, assisted by his teen aged son, gave a recital in Town Hall, Sept. 18. Mr. White's interpretations give the simplest ballads a deeper meaning, and his expert accompaniment on the guitar enhances the impressiveness of his offerings.

The afternoon came to a climax when Josh, Jr., joined his father and proved an expert entertainer in his own right, and also his aptitude in learning his father's technique of sliding from note to note and his interpretative nuances. With Mr. White providing the instrumental background on the guitar, the young man, standing on a stool to reach the microphone, won the listeners at once with his charming stage personality. He sang Billy Boy, in duet with Josh, Sr., Jericho and The Green Grass Grew All Around. Cordial acclaim called father and son on stage again and again.

HWL.

ADELAIDE VAN WEY, contralto, on her return to Silvermont, her home in Brevard, N. C. Her summer concerts included programs of folk songs of the Americas at Teachers College, Cullowhee, N. C., and in the Mirror Room of the Hotel Noble, Blythville, Ark. In addition to her repertory of regional folk tunes of the United States, spirituals, the Creole songs which she has publicized in her recordings, and the South American contributions, the contralto has featured folk songs in contemporary settings by Paul Bowles, Victor Young and other American composers. At the piano, Robert Noble Hill was the assisting artist.

Priscilla Gillette Debuts

Priscilla Gillette, the personable young prima donna of Brigadoon, made an auspicious concert bow at Town Hall on Sept. 12 with a program that set a high standard for the new season. Opening with unhackneyed Handel airs and four Schubert songs, she used for her central Slow, Slow, Fresh Mount, by Borem; Stop All The Clocks, by Baerwald; Charles Ives' Mists and Ann Street; and Virgil Thomson's The Tiger. The Ravel Cycle, Don Quichotte a Dulcinee, Duparc's La Vie Anterieure and lieder of Wolf and Strauss completed the list.

The soprano displayed superior musicianship plus a lovely clarity of tone and exceptional enunciation. The greatest impediment to complete achievement seemed to be an occasional tension in the high vocal range which resulted in a pseudo falsetto interrupting the legato flow inherent in so fine a voice. Helmut Baerwald, whose delightful songs was featured, was the accompanist.

M.C.

Joseph James in First Concert

Joseph James, who has sung so delightfully in performances of Porgy and Bess in New York, was heard in his own recital program Sept. 19. Besides the musicianship and good stage poise which were already established facts, he disclosed in his chosen songs a voice of light, pleasing texture, admirable clarity of diction and, within the limits of a first metropolitan concert, good sense of style. The program was diverse and interesting, high spots being the Pergolesi, Bach and Debussy numbers and the fine English group featuring songs by Everett Helm, Robin Milford and Winter Watts. Alberta Mayo was the accompanist. M. C.

New Concert Hall to Be Opened by Carl Fischer

A new Concert Hall will be opened early in October by the well-known music firm of Carl Fischer, Inc., according to Frank Hayden Connor, president. The hall, which combines old world charm with modern equipment, occupies the entire second floor of the music publisher's new building at 165 West 57th Street.

The ornamental vaulted ceiling, patrons' loges, and arched paneled mirrors, which reflect the beige walls and gold draperies, help to create the atmosphere of an intimate European recital hall.

The air-conditioned hall has a professional stage with adjoining dressing rooms, and is wired for recording and a public address system. Ben Schlanger and William A. Hoffberg were the architects; Jo Mielziner was consultant on stage and lighting effects.

Bookings are being made through the Concert Hall Bureau, in charge of Marian Cadwallader. Reservations for both single performances and series of recitals have already been made. Events scheduled to date will be announced shortly.

Tourel to Sing Premiere of "Das Marienleben"

A major event of the new music season promises to be the world premiere of Paul Hindemith's new version of his old song cycle, "Das Marienleben," Opus 27, to be given by Jennie Tourel at The New Friends of Music concert of January 23rd at Town Hall.

Set to the poems by Rainer Maria Rilke on the Life of the Virgin Mary, it stands as one of Hindemith's earliest and greatest works, yet it has had few performances in Europe and practically none in America.

The fifteen songs comprising the cycle, last an hour and twenty minutes. Miss Tourel's associate at the piano will be Erich Itor Kahn.

McCormack in Venice Opera

The Teatro La Venice has announced that it will present in Venice, Italy, Jan. 10 the first of three performances of Bellini's I Puritani, conducted by Tullio Serafin, starring the American tenor Brooks McCormack. The leading role, Arturo, was written for the fabulous Mario Rubini and the original setting calls for a tenor range to F in alt. The opera was premiered in Paris in 1835 and was last heard in this country at the Metropolitan in 1883 when interest focussed on the Elvira.

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THE CHOIR CORNER

By LEON CARSON

CELEBRATES 25TH YEAR of SERVICE in ONE CHURCH

Twenty-five years of active and continuous musical service in one church is indeed an enviable record of achievement. This honor goes to Dr. Russell Van Dyke Morgan, who has just completed a quarter-century period as organist and director of music at the Old Stone (First Presbyterian) Church located in the downtown center of Cleveland, Ohio.

Dr. Russell V. Morgan

During his incumbency, the music at the church has been maintained at a uniformly high level of artistic endeavor and the presentations of oratorio, routine choir and organ programs have been recognized as outstanding throughout that section of the country. Prior to his coming to the Old Stone Church Dr. Morgan was organist and director at the Boulevard Presbyterian Church, Cleveland, and before that he served as organist at the First Congregational Church in La Crosse, Wisc.

Russell Morgan was born in Burlington, Iowa, in 1893 and all of his studies were taken at Northwestern University, from which he has received three degrees. Space here is too limited to enumerate fully all of his past and wide scope of current professional activities. Since 1923 Dr. Morgan has held the important post of director of music in the public schools of Cleveland. This summer both he and Mrs. Morgan (Dr. Hazel Nohavec Morgan) held guest professorships at the summer session of the University of Hawaii in Honolulu. Among his many national organization affiliations he is a past-president of the Music Educators National Conference, the Music Teachers National Association and is a member of the Advisory Council on Music of the United States Department of State.

We print herewith the following optimistic message sent by Dr. Morgan to the editor of this department concerning the increase of general interest in the field of sacred music:

"I feel sure that the increase of interest in music for the church as shown in the last 10 years will result in much needed improvement of service music both for choir and organ. The increased activity of the various chapters of the American Guild of Organists and the surprising number of colleges and universities now sponsoring special courses and institutes for the study of church music cannot help but result in definite improvement.

"This much is certain. Organists and choir masters everywhere are showing increasing interest in choosing music of better quality and fitness for the church service and also in developing a better performance of this music. The one obstacle to progress in this field would be an uninterested or unenlightened congregation, but there again, I think it is fair to say that the musical interest and understanding of our American people has improved enormously during the last ten years and that should have a beneficial effect on their reaction to music in the church. It is difficult to see how a congregation that enjoys a better quality of secular music will not transfer that same critical judgment and interest to the music it hears every Sunday in the church.

"I believe we are on the threshold of a period of real improvement in the quality of music both as to literature and in performance."

Dr. Morgan is Director of Music Cleveland Public Schools, Professor of Music Western Reserve University, Organist and Director Old Stone Church, Cleveland, Ohio.

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THE KING OF INSTRUMENTS

Grumblings, Rumblings and Ramblings of a Provincial Organist and Choirmaster

By LAWRENCE METEYARDE,

Beaumont, Texas

Many of us who should know better have, from time to time, exhorted organ students to greater effort and more intensive serious study of the so-called King of Instruments. A short time ago this writer wrote a paper for a Southwest musical magazine on organ playing and organ pedagogy. In this article he commented on the one foot organist, and the vox humana and tremolo stop fiends. He should have known better, for they seem to have a place in modern musical society—and many of us are just jealous of their apparent success, that's all.

It occurs to me now that the organist may, as a result of real study of the highest musical ideals, become too far removed from the general run of listeners. I wonder if we set up too high a standard for ourselves, thus making it difficult for the average listener to know what we are trying to express as we play the organ. Do we play music so well that we forget that to the man in the street, even the so-called legitimate organ music sounds as least semi-coherent? Listeners whose conception of what an organ should sound like comes from hearing the instrument played as background music for radio, nightclubs and picture shows, might be hard to convince that there is a proper way to register and play an organ. These same listeners seem to expect the radio show type of playing and tonal expression from the church organist, and woe betide the poor organist who tries to register and play in a proper manner.

I talk with many of these so-called organists and their retort is, "Look at us—we are doing all right." "Is there a legitimate way to play the organ?" "Why should I worry about my right foot? The people like what I give them!"

Ah me! Sometimes I say to myself, "What's the use?"

The salaries paid to the provincial church musician are not in any way helpful in serving as an incentive to the proper preparation of the organist. Recently I had three of my organ students audition for a position hereabouts. These students have more than average ability and are serious musicians, real organists, so to speak. The audition committee was composed of: A farmer, a gas dealer, a used car dealer, an electrician, and, of course, the evangelical singer (or shall I say—choir cheer leader). They were four men, outstanding in their chosen fields of work, but knowing nothing of music. It was the nightclub organist who 'tickled their ears' and satisfied their craving for musical sensuality and supersentimentality. HE GOT THE JOB. This is a situation grave and tragic in a day when we are supposed to be advancing musically.

The writer is rather in the nature of a provincial lone wolf in this section. The situation has some advantages, but many heartaches. On looking around me, I find no real musical companionship of a kind that would inspire me to greater effort, and I find real ignorance as it applies to the 'knowhow' in music.

Isolation

A grave sin, frequently indulged in by professional organists, is "isolation." Some of us are guilty of keeping away from our fellow organists and competitors, sometimes because they have superior ability, and sometimes because we are really jealous of them. We may deplore mediocrity—and keep aloof for this reason.

Organists are going to have to sell themselves in more ways than one in the days that are to be. I find that my congregation will respond slowly to sincere effort to improve the musical appreciation of church music. The church organist should never play tawdry, cheap music for quick praise and effect, but rather he should select dignified music that is not too involved. Listeners will learn to like and appreciate solid organ tone and fine coloring, if the music is repeated often enough.

Choirs

Choirs should not attempt to sing anthems musically above their ability to perform at least reasonably well. The organist should develop a capable assistant who will sit in the congregation once in a while, listening to the choir and organ in actual service, and noting first-hand the response of the congregation to the music performed. It would be good, also, to have the assistant listen from various parts of the building for general acoustical and other effects.

Organ Accompaniment

Provincial organists really need more church anthems printed with 3 stave accompaniments. Many flounder around, playing accompaniments from piano scores; the result is pitiful. Some enterprising publisher might well make a small fortune by doing just this: the printing of a few editions of anthems with 3 stave accompaniments would surely bring a flood of requests for more!

Ramblings and Rumblings Over

Organists in America have much to be thankful for. In spite of small remuneration, we are much better off, generally, than fellow organists in other parts of the world. Our material equipment is good. The organ is becoming part of our everyday life and we are making progress in spite of our bitter rumblings against conditions in our profession.

Let those of us who are professional organists and choirmasters keep the nose a little more to the grindstone, become a little more human, perhaps, and make every effort to know the man on the street a little better. Let's educate our organ listeners, by gradually lifting them up to our standards.

CHOIR NOTES

David Hewlett has been engaged as organist and choirmaster at St. Mark's Episcopal Church in the Bowery, New York. He assumed charge on Sept. 12.

* * *

Auditions for the John Harms Chorus are being held on Monday evenings at 7 o'clock in room 601, Carnegie Hall.

* * *

Evan A. Wood gave especially fine renditions of Candlyn's Passacaglia and the Fifth Symphony of Widor at the Cathedral of St John the Divine, New York on September 5.

* * *

Auditions for new members of the Branscombe Choral are being held at the termination of the 7 o'clock rehearsals on Monday evenings, at 211 West 56th Street, New York.

* * *

Plymouth Choir Sponsoring Recitals

The Plymouth Choir of Plymouth Church of the Pilgrims, Henry Prohl director, Thomas M. Needham organist, have initiated a new project in conjunction with their general program. For the 1948-49 season they are sponsoring recitals by artist-members of the choir and others in the spacious Plymouth Recital Room of the church house, Orange and Hicks Streets, Brooklyn Heights. Those who have appeared recently were Allen Rogers pianist, Derek MacDermot bass, Norman Myrvik tenor and Stanley Kimes, bass.

Monmouth Psalm-Tune Competition

Monmouth College announces the Sixth Annual J. B. Herbert Memorial Psalm-Tune Competition, with a prize of $100. for the best setting of a prescribed metrical version of Psalm 90 in four-part harmony for congregational singing. Open to all composers; closes on Feb. 28, 1949. Text and information furnished on request to Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

1949 A.G.O. Examinations

The corrected dates for the 1949 American Guild of Organists examinations are as follows:

Guild examination week—May 31 to June 3, 1949.

Choirmaster examination—May 31.

Associateship and Fellowship tests—Organ work, June 1, 2, or 3; paper work, June 2 and 3.

MORE CHRISTMAS MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

S.A.T.B.

CHRIST'S BIRTHDAY, by Bruce Montgomery. Novello & Co., St. London. (Agents the H. W. Gray Co., N. Y.) 3s, 0d.

An unusual suite of 6 carols set to music in admirable fashion for 4-part mixed chorus, string orchestra and with piano obbligato. Five of the unique texts are old 15th and 16th century: one is by Christina G. Rossetti. This collection of carols, arr. for conjunctive and consecutive singing, is a welcome and unhackneyed addition to the church Christmas repertory. Normal vocal tessitura throughout. 32 pages. Performance time, 15 min.

SLEEP, MY JESU, by Alex G. Maltzeff. Harold Flammer, Inc., N. Y. 15c.

A simple but appealing melodic Christmas carol to be sung by 4-part mixed chorus, opening with soprano solo. Piano (or organ) accompaniment. Text by Thetesa Maltzeff. Vocal tessitura normal. Suitable for use by small or large choir units on Christmas eve or day. 5 pages.

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THE HOLY CHILD, by W. H. Anderson. C. C. Birchard & Co., Boston. 12c.
A short carol anthem for 4-part mixed voices, with organ or piano accompaniment and with option of a cappella singing in certain measures. Appropriate text by Constance Barbour. In lilting 6/8 time throughout. Normal singing tessitura. 2 pages.

THE CHRISTMAS BELLS ARE RINGING, by Kenneth E. Runkel. C. C. Birchard & Co., Boston. 18c.
Here is a joyous, happy anthem for 4-part mixed chorus (with divided parts) which moves along in an exuberant mood. Organ accompaniment. The edited text is anonymous. The music in conventional style, with melodic appeal. Vocal tessitura normal. 7 pages.

EASTERN SAGES, by Robert Elmore and Robert B. Reed. J. Fischer & Bro., N. Y. 12c.
A short, unusually attractive and dignified anthem in 2-verse form,—a carol of the Magi, based on Alsatian Air for Christmas or Epiphany, for 4-part mixed chorus. Text, Prudentius (348-413). Anthem taken from The Incarnate Word by the same composers. Easy singing range. Organ introduction, with choral portions sung a cappella. 2 pages.

NOEL! ALLELUIA, by Father Finn. J. Fischer & Bro., N. Y. 15c.
An interesting and delightful short anthem, fast-moving, for 4-part mixed voices, taken from A Quintette of Christmas Carols. Organ accompaniment. Its joyous spirit is infectious and highly appropriate for the season. Voice range normal throughout. 3 pages.

BREAK FORTH, O BEAUTEOUS HEAVENLY LIGHT, by Garth Edmundson. J. Fischer & Bro., N. Y. 15c.
An anthem, stately and in the grand style, of festival proportions, (Introit-Antiphonal chorale) for 4-part mixed chorus, with impressive organ accompaniment. Arranged for chancel and antiphonal choir or quartet. Normal singing tessitura. 5 pages.

TONIGHT, arr. by Charlotte Garden. J. Fischer & Bro., N. Y. 18c.
An old French tune forms the thematic basis of this carol as it has been arranged for 4-part mixed voices, with some interesting text by John J. Moment, D.D. Strong organ accompaniment. The music is not difficult for the singers and tessitura is easy. Suitable for use by large or small choir. Divided parts. Has effective concluding climax for full choir. An excellent number for the Christmastide. 9 pages.

COME, ALL YE WHO WEARY, (from The Incarnate Word) by Robert Elmore and Robert B. Reed. J. Fischer & Bro., N. Y.
A straightforward, tuneful, easy singing carol, based on an old Welsh air, for 4-part mixed voices. Organ accompaniment. Includes soli for baritone. Portions to be sung a cappella. Normal vocal tessitura. 4 pages. Performance time 2 min., 45 sec.

Women's Voices

S.A.

AS JOSEPH WAS A-WALKING, by Geoffrey Shaw. Carl Fischer, Inc., N. Y. 16c.
A gently moving, tuneful carol-anthem for 2-part (S.A.) chorus, with piano accompaniment. Music based on an old carol, the text traditional. Easy vocal tessitura. Especially suitable for small choir. 6 pages.

THE BIRTHDAY OF A KING, by W. H. Neidlinger. J. Fischer & Bro., N. Y. 15c.
The well-known and favorite solo, capably arranged for 2-part (S.A.) women's voices by Howard D. McKinney, with strong, well harmonized supporting organ or piano accompaniment. Begins with alto solo (or entire section). 2 verses. Easy vocal range. 4 pages.

S.S.A.

O LITTLE TOWN OF BETHLEHEM, by William Nicholas Miller. Carl Fischer, Inc. 18c.
The famous text of Phillips Brooks has been set to cheerful and tunefully conventional music for 3-part (S-I, S-II, A) women's voices. Organ or piano accompaniment. 10 pages.

LULLABY OF THE CHRIST CHILD, by Thusnelda Biresak. The Raymond A. Hoffman Co., Chicago. 15c.
A quiet, smooth-singing anthem, with effective text by the composer, arranged for 3-part (Sop. I, Sop II, A) women's voices. Piano accompaniment: middle portion to be hummed by all 3 parts. Tessitura normal. Suitable for large or small choir. 5 pages.

Susan Reed Opens Folk Song Series

On Sunday, Oct. 31, Susan Reed will give the first of a series of eight folk song concerts in the Kaufman Auditorium of the YM & YWCA at Lexington Ave. and 92nd Street. This is the first subscription series for folk music to be given in New York City.

Other artists participating are Richard Dyer-Bennet, Olga Coehlo, Virginia Davis, Sidor Belarsky, Josh White, the Y Choral Society—assisted by Hannah Kipnis and Norman Atkins, and the English Duo.

"NEW" GUIDING LIGHT at TOWN HALL

CLOSED DATES IN AN OPEN BOOK.

Studying the Town Hall ledger are the indispensable Walter Kenney, Dorothy Dickhaut (Town Hall's new manager), Henry Colbert (business manager of the New Friends of Music) and Marion Ballard (head usher). (Photo by Dwight Godwin)

Dorothy Dickhaut, newly appointed Concert Manager of Town Hall, is "new" to the organization only in the sense that she recently accepted the full title. Miss Dickhaut has been guide, philosopher and friend to artists, managers and others concerned with music events since Town Hall presented its first recital—that of Francis Rogers in 1921. Presiding as treasurer in the box office, she has handled the milling throngs that besiege the window, dealing out tickets simultaneously for current and advance sales; and administered with notable aplomb the intricate mechanics of mail orders, series concerts, single concerts. Into her little cage behind the grill have come nervous debutantes for a word of reassurance; established artists to air their hopes and fears; trembling parents who are risking life savings on the success of offspring; managers, irate or bursting with joy; critics, to exchange anecdotes—all the long parade of behind-the-scenes participants in the drama each concert brings.

At Purple Temperature

Miss Dickhaut is a well of benign refreshment to all, soothing the suspenseful, rejoicing with the confident. Pretty well occupied herself with the details of the box office and fortunately impervious to its rising and plunging temperatures—she says that before the auditorium doors open the heat in her small quarters turns you purple, and during the time the public streams in the cold preserves the hue—she still has time for conversation. Her associates have christened her quarters "the Mermaid Tavern."

It was the fascination of these surging contacts that made Miss Dickhaut hesitate to ascend to the manager's quarters upstairs. In the upper regions she will take over the booking and coordination of concert and recital dates and the general supervision of all activities in the hall. She knows this work, having done it very efficiently while the former manager was in the Navy during the war years, and since his resignation she has been acting concert manager.

However—"I can't give up the box office altogether," she maintains. "Something tells me I will be back at the old stand after my work upstairs is done."

The Intrepid Six

Miss Dickhaut's appointment was practically by acclamation George V. Denny Jr., Town Hall's president, and the personnel of ushers, electricians and others wanted her, and said so, not to mention numerous artists, managers and members of the press fraternity. It is appropriate, too, that this important post at Town Hall should go to a woman, since the far-reaching organization of lectures, concerts, broadcasts and other activities of which the New York auditorium is the center was instigated, back in 1894, by a group of six women. These ladies, disappointed by the defeat of the suffrage campaign in New York State that year, declined to accept the legislature's veto and formed the League for Political Education to prepare themselves for future wielding of ballot powers. From this beginning Town Hall sprang, with its building erected some 26 years later. The organization, of course, has long since lost its all-feminine character and the 4,000 members of the lecture course, the millions of radio listeners to Town Hall of the Air and the thronging concert audiences are made up of men and women of all age brackets. A memento of the suffragette origin, however, is the beautiful tapestry at the back of the stage. This came from the home of Mrs. Eleanor Butter Saunders, Chairman of the Founders. The intrepid six used to meet at her home at 433 Fifth Avenue, only a few blocks away sipping tea before the tapestry. Mrs. Saunders' nieces afterward presented it to the hall.

Intramural Harmony

Many employees of Town Hall besides Miss Dickhaut have been with the organization through its growth into a national institution. This is one of those personnel groups where long service is commonplace. The ushers in particular, those diminutive wine-clad figures (they are all under five feet two) have guarded their aisles and welcomed patrons for an impressive number of years. Their unfailing courtesy, Miss Dickhaut says, is an outward manifestation of the general harmony among the staff. Harmony became Hymenal in at least one case when Marion Bellard (then Marion Leishman), the head usher, and Charley Bellard, of the electricians' staff, were married 23 years ago.

"Whatever position I have filled since I joined Town Hall," Miss Dickhaut told an interviewer, "I felt my lines had fallen in pleasant places. It's an atmosphere of good, hard, absorbing work, infinite variety of daily problems and decisions, identity with the great political and art movements—and plenty of excitement.

M.L.S.

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THE DANCE: BALLET RUSSE CELEBRATES TENTH ANNIVERSARY AT METROPOLITAN

By **ROSALYN KROKOVER,**
Dance Editor, Musical Courier

Perhaps it was the challenge of the Metropolitan Opera House, perhaps the effect was psychological, and perhaps the experiences of the last few seasons are bearing fruit, but the fact remained that on its opening performance at the opera house on Sept. 16, the Ballet Russe de Monte Carlo danced better than it has in some years. There was not only first-class solo work, but more of an esprit de corp—the feeling of common excitement engendered by many people working toward an artistic end. The appearance of Alicia Markova, Mia Slavenska and Anton Dolin (all guests with the company during its Metropolitan engagement) was no small contribution tóward the successful evening. It was especially gratifying to see Slavenska for the first time in five years with a major ballet company, dancing better than ever.

The company, save for the guests, remains substantially the same as in previous seasons. Leading dancers include Alexandra Danilova, Ruthanna Boris, Mary Ellen Moylan, Nathalie Krassovska, Frederic Franklin, Leon Danielian and Roman Jasinsky. Gertrude Tyven, Patricia Wilde, Yvonne Chouteau, Robert Lindgren and Frank Hobi also are occasionally seen in solo roles. Paul Strauss and Ivan Boutnikoff share the conducting assignments.

Pas de Quatre a Success

On the opening program were four works—Les Sylphides, The Seventh Symphony (revival), Pas de Quatre (revival) and Gaite Parisienne. The first and last are among the company's two most popular works, but it remained for Pas de Quatre really to bring down the house, thanks to the haughty and well-danced endeavors of the Misses Danilova, Markova, Slavenska and Krassovska. Anton Dolin's choreography was used (not to be confused with Ballet Theater's reconstruction of the same work). This is a period piece of great charm, and it demands style rather than virtuosity from the four soloists. It also has a subtle humor which is easy to overdo. Fortunately the dancers refrained from playing their parts too heavily: a lift of the Markovan eyebrow or a slight curl from Danilova's lips sufficed in plenty. Slavenska's contribution was superbly danced, and her slow turns were more in character with the nature of the part than nearly any dancer who has attempted it in recent seasons.

PEARL LANG AND MARK RYDER, in Martha Graham's new work, Wilderness Stair, premiered during the American Dance Festival in New London. (Photo by Dwight Godwin)

Seventh Symphony Revived

Little need be said, after all these years, about Les Sylhides or Gaite Parisienne. Slavenska, Boris, Moylan and Danielian were the soloists in the former, Danilova, Franklin, Chouteau, Danielian, Edwina Fontaine and Lindgren in the latter. More attention was focused on the revival of Massine's Seventh Symphony (set to Beethoven's Seventh), and danced by about everybody in the company—Franklin (The Spirit of Creation), Markova (The Sky), Moylan (The Stream), Wilde, Fontaine and Tweedie (Plants), Tyven and Jasinsky (The Deer), Danielian (The Man), Lindgren (The Innocent), Dolin (a God), Larkina (Cupid) and others. Boutnikoff conducted this performance.

The Seventh Symphony, according to the program notes, is based on a Biblical theme—"the creation of the world and humanity which, forgetting the word of God, is plunged into sin and consumed by fire." Biblical or not, however, several mythologies are present, in a rather confused pattern. That is neither here nor there; but Massine has striven mightily to encompass the cosmos, and the result is what usually happens—a grain of sand is covered, and not much more. It is surprising how much the Seventh Symphony has dated, whereas Massine's Gaite Parisienne remains as engaging as ever. To this observer, wriggling uncomfortably through the proceedings, the basic idea appeared childish, and the treatment all too obvious. And in terms of pure dance, there were sufficiently numerous clear-cut patterns on the stage, but most of these appeared contrived in terms of the story instead of dance. No need here to reopen the old controversy of symphonic ballets, but Beethoven's music surely deserves more sympathetic treatment. The basic issue probably can be stated as follows: there is no objection to setting a Beethoven or Brahms symphony to choreography, provided that the choreographer's mind and conception are equivalent to those of Beethoven or Brahms, or whatever other composer the choreographer desires to honor. Since not even Massine would admit that his ideas are on the plane of a Beethoven, one can only regret that other music was not originally selected.

Frederic Franklin and the others worked away with good will, and it was no fault of theirs if the fourth-movement bacchanale seemed as alluring as a costume dance given by the senior boys and girls of the Mme. Klefftomania Dancing Academy.

BOUQUETS FOR A BOUQUET.
Slavenska, Danilova and Krassovska surround Markova in Pas de Quatre.
(Photo by Fred Fehl)

Agnes de Mille made her first guest appearance on Sept. 21 in her own ballet, Rodeo. Aaron Copland, the composer, conducted his score. Mia Slavenska's Black Swan Pas de deux with Leon Danielian was also a feature of the evening.

The Paris Opera Ballet performances at the City Center opened on Sept. 21, and the season will be reviewed in the next issue.

American Dance Festival

The Connecticut State College and the New York University are to be congratulated on their cooperation in helping to bring about the realization of the American Dance Festival which was the culmination of the summer dance session of the Connecticut State College. The ten-day festival, held at the Palmer Auditorium in New London, attracted enthusiasts from as far as Salt Lake City, Utah. The new works presented were Martha Graham's Wilderness Stair (sub-titled Diversion of Angels) with an original score by Norman Dello Joio; Doris Humphrey's Corybantic choreographed for Jose Limon using Bela Bartok's concerto for two pianos and percussion instruments, and finally Erick Hawkins' The Strangler (based on an Oedipus legend) set to an especially commissioned work by Bohuslav Martinu. In addition to the Graham and Limon Companies, the Jane Dudley-Sophie Maslow-William Bales Company also took part. Pauline Koner was Limon's guest artist. Musicians accompanying the various groups were Simon Sadoff, Hazel Johnson and Helen Lanfer, pianists. Louis Horst was the musical director for Martha Graham's performances and Robert Cornman acted in the same capacity for the Limon group which, as usual was under the artistic direction of Doris Humphrey.

Dance News

La Meri presented a suite of dances founded on Pacific Indian themes at the Ethnologic Dance Center on Sept. 23. All of the dances were created since La Meri's recent tour of South America. . . . Rita and Rozzino, following their Triboro Stadium success opened at the El Chico on Sept. 7. . . . Taji Bey and her Oriental Dance Company will perform a program of dances from Turkey, China, Cambodia and India at the University of Pennsylvania on Nov. 7. . . .

Theater Dance, Inc., will give its first studio performance on Oct. 10 at a place not yet announced. Choreographers interested in presenting new works should contact Theater Dance, Inc., at 1329 Avenue of the Americas. . . . Igor Schwezoff has accepted an appointment to serve as guest teacher on the staff of the Fokine Studios. . . .

Doris Humphrey and Jose Limon have opened a Repertory class at the Dance Player's Studio. The class was formed to meet the need of the advanced stuperience in rehearsing finished dance dent and professional dancer, for exworks. Dances from the Humphrey and Charles Weidman is offering classes in Limon repertory will be taught. . . . modern dance at the Studio Theater. On his assisting staff are Peter Hamilton, Emily Frankel and Betty Osgood.

Jose Torres, the Spanish dancer appearing in this country for the first time will be seen with the Ballet Russe de Monte Carlo on Oct. 1 and 8.

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DVORAK: Slavonic Dances in C, A flat, G minor, E minor and C major. Cleveland Orch., dir. Szell. Columbia MM-756, 3 discs, $4.75.

GERSHWIN: An American in Paris. Victor Sym., dir. Bernstein. Victor DM-1237, 2 discs, $3.50.

OFFENBACH: Fantasy on Offenbach Operettas (arr. R. Goehr). Lamoureux Orch. dir. R Goehr. Vox 643, 2 discs, $3.50.

SMETANA: Bartered Bride Overture. Sadler's Wells Orch., dir. Collingwood. Columbia disc 72588-D, $1.25.

NEGRO SPIRITUALS, transcribed for String Orchestra by Adolf Busch. Busch Chamber Players, dir. Busch. Columbia MM-764, 3 discs, $3.90.

Instrumental

ALBENIZ: Iberia (Books I and II). Claudio Arrau (piano). Columbia MM-757, 5 discs, $7.25.

BACH-LISZT: Prelude and Fugue in A minor. Byron Janis (piano). Victor disc 12-0379, $1.25.

BEETHOVEN: Fourth Piano Concerto. Robert Casadesus (piano) and Philadelphia Orch., dir. Ormandy. Columbia MM-744, 4 discs, $6.

BEETHOVEN: Quartet in B flat (Op. 18, No. 6). Budapest Quartet. Columbia MM-754, 3 discs, $4.75.

BRUCH: Kol Nidrei. Gregor Piatigorsky (cello) and Philadelphia Orch., dir. Ormandy. Columbia disc 12882-D, $1.25.

KODALY: Dances from Marosszek; Two Pieces from Op. 11. Andor Foldes (piano). Vox set 609, 2 discs, $3.50.

RAVEL: Pavane pour une infante défunte; Oiseux triste; Jeax d'eau; Prelude to Le Tombeau de Couperin. Gaby Casadesus (piano), Vox 610, 2 discs, $3.50.

SATIE: Trois morceux en forme de poire. Robert and Gaby Casadesus (duo-pianists). Columbia MM-763, 3 10-inch discs, $3.90.

SHOSTAKOVITCH: Quartet No. 3 (Op. 73). Fine Arts Quartet. Mercury set DM-3, 4 discs, $6.25.

Vocal

BIZET: Je crois entendre encore (Pearl Fishers); HALEVY: Rachel! Quand du seigneur (La Juive). Richard Tucker (tenor) with MOH Orchestra dir. Cooper and Columbia Opera Orch. dir. Pelletier. Columbia disc 72577-D, $1.25.

CANTELOUBE (arr.): Songs of the Auvergne. Madeleine Grey (sop.) with orch. dir. Elie Cohen. Columbia MM-758, 3 discs, $4.75.

JOHN McCORMACK SINGS AGAIN. Victor MO-1228, 6 10-inch discs, $7.

MARION ANDERSON SINGS SPIRITUALS: Nobody Knows the Trouble I See; Ride On, King Jesus; Hear de Lams A-Cryin'; Sinner, Please; Honor, Honor; My Lord, What a Morning; Soon-A Will Be Done; On Ma Journey; De Gospel Train; Were You There? Marion Anderson (con.) acc. Franz Rupp. Victor MO-1238, 4 10-inch discs, $5.

SCHUMANN: Liederkreis (Op. 39). Helen Traubel (sop.) acc. by Coenraad Bos. Columbia MM-752, 5 10-inch discs, $5.90.

STRAUSS: Voices of Spring; My Dear Marquis; I'll Play the Innocent Country Maid; Blue Danube; LEHAR: No One Loves You As I Do; Gold and Silver Waltz. Erna Sack (sop.) with assisting artists and chorus and orch. of German Opera House. Mercury set DM-18, 3 discs, $5.

WAGNER: Five Songs. Eileen Farrell (sop.) with Leopold Stokowski and his orchestra. Victor DM-1233, 3 discs, $4.75.

A short time ago we purchased the Columbia long-playing unit, received the initial shipment of LP records, and have been subjecting player and discs to a series of tests. The playing attachment itself is a small, compact box housing a 33 1-3 RPM motor and a delicately mounted pickup which is supposed to have only one-fifth of an ounce pressure. Permanent needle, of course. This attachment can be fitted into any standard amplifier with a minimum of trouble. The discs, as previously reported in this magazine, play up to some forty-five minutes, are made of plastic, and are grooved at over 200 lines to the inch. They sell at $4.85 for a 12-inch Masterworks label, $3.85 for a 10-inch Masterworks, and $2.85 for a 10-inch popular disc.

To date, no trouble has been experienced with the operation of the player, though the motor itself revolves at about one-fourth of a tone fast. There are no "wows," however. The pickup has a crystal cartridge, and it is claimed by some listeners that there is a pronounced "peak." If there is, it is not audible to these ears. There is little doubt, though, that the frequency response of the crystal is under the best high-fidelity requirements.

Nevertheless, the LP records sound remarkably fine. Due to the vinylite surface and the light action of the pickup, surfaces are virtually noiseless. The fidelity of the discs themselves are more than good enough for all practical purposes. Undoubtedly, when improved cartridges are made available (Astatic and General Electric, among others, are hastening tone arms and cartridges for long-playing use), the fidelity of these long-playing discs will surpass anything yet commercially available. It must be remembered that several factors can militate against super-fidelity—the lack of response of any given reproducer and the masters from which the records are made. Concerning the latter, none of the LP discs are new recordings—they have been dubbed from recordings already in existence, some of which date back a few years. And concerning reproducers—well, if any given machine cuts off at four thousand cycles, what avails it if a record is cut to twelve thousand?

The fact remains that Columbia has made a great advance. For this reviewer, the advantages of listening to complete symphonies unmarred by breaks, on noiseless surfaces, with more than adequate fidelity (and promises of better things to come) far outweighs any present liabilities in the form of aural response a little below the ultimate. Not to mention the saving of storage space and the relative cheapness ($4.85 for the Brahms Fourth as against $7.10 for shellac and $11 for plastic pressings).

Following are the LP discs heard by this department: *Bach*—Concerto for two violins (Busch, Magnes and Busch Chamber Players) coupled with Bach's E major Concerto with Busch and his Chamber Players on disc ML-4002; *Beethoven;* Quartet in A minor, Op. 132 (Budapest Quartet) on disc ML-4006; *Brahms;* Fourth Symphony (Ormandy and Philadelphia Orchestra) on disc ML-4017; *Brahms;* Violin Concerto (Szigeti and Philadelphia Orch. dir. Ormandy) on disc ML-4015; *Khachaturian;* Gayne Ballet Suites 1 and 2 (Kurtz and N.Y. Philharmonic) on ML-4030; *Mozart;* Operatic Arias (Pinza and MOH Orch. dir. Walter) on ML-4036; *Schumann;* Piano Concerto (Serkin and Philadelphia Orch. dir. Ormandy) on ML-4041; a disc entitled Celebrated Operatic arias (Sayao and MOH Orch. dir. Cleva—disc ML-4056); *Kern;* Selections (Kostelanetz and his Orchestra) on ML-4063; and a 10-inch disc of popular songs by Buddy Clark.

Orchestral Discs

The young American composer David Diamond receives his first major recording with the Scherman interpretation of Music for Shakespeare's Romeo and Juliet. This, composed last year for the Little Orchestra Society, is a lyric score, quite traditional in concept (despite some harmonies à la mode) and holds its interest up to the last section, which slowly dies along with Romeo and Juliet. The recording is first-rate. Most of the other releases are familiar music. In Gershwin's American in Paris, conductor Bernstein has about the last word to say on the subject. His version is brilliant, virtuosic, and in complete sympathy with the material. The quality of sound is superb, also.

In the Slavonic Dances, Szell has to compete with the Czech Orchestra versions, which up to now have been the criterion. The labels say that Szell is using his own orchestrations, but if these ears are accurate, his additions are unimportant and serve only to pick up the endings a bit. His tempos lack the alluring rubati and sympathy of Talich, but these new versions are much more clearly recorded, have a nice objective flow, and are altogether acceptable. From Czech nationalism to American, one turns to the album of spirituals—mostly lesser-known ones — that Busch has transcribed for his Chamber Players. These transcriptions have dignity and imagination, but their essential quality is absent. For a much closer approximation to the real thing, turn to the new Marion Anderson collection.

Collingwood's version of the Bartered Bride Overture is generally spirited, though the Sadler's Wells Orchestra hasn't the virtuosity to maintain the pace set at the beginning. There remains to discuss the Offenbach set, which contains trifles from Orfee aux Enters, La Belle Helene, La Grande Duchesse de Gerolstein, and La Vie Parisienne. Much of this music is familiar in the Gaite Parisienne sets (Victor and Columbia) but here the treatment is purer Offenbach (rather than Manuel Rosenthal, who arranged Gaite)—less symphonic, more salonish, with the proper swing. An agreeable set.

Arrau and Casadesus

The piano list is especially interesting, since several new works make their appearance. An integral version of the Albeniz Iberia has never been attempted up to the present appearance of Books I and II played by Claudio Arrau. Let us hope that the other books are released soon, for Iberia is one of the finest of piano works (and one of the most difficult, by the way). Luckily, Arrau has received fine recording from Columbia—something not always forthcoming in their piano recordings—and his skilful playing is heard to best advantage. Another novelty is Satie's Trois morceux en forme de poire (Three Pieces in the Form of a Pear). As explained in the album notes, the title is a joke; at one time Debussy accused Satie's music of being formless, so Satie shaped these pieces and gave them a title with form in it. There is something very strange, harmonically and melodically, about this music, but it exerts real fascination for the fluidity of its line and accuracy of its taste. Robert and Gaby Casadesus play the music with style and refinement.

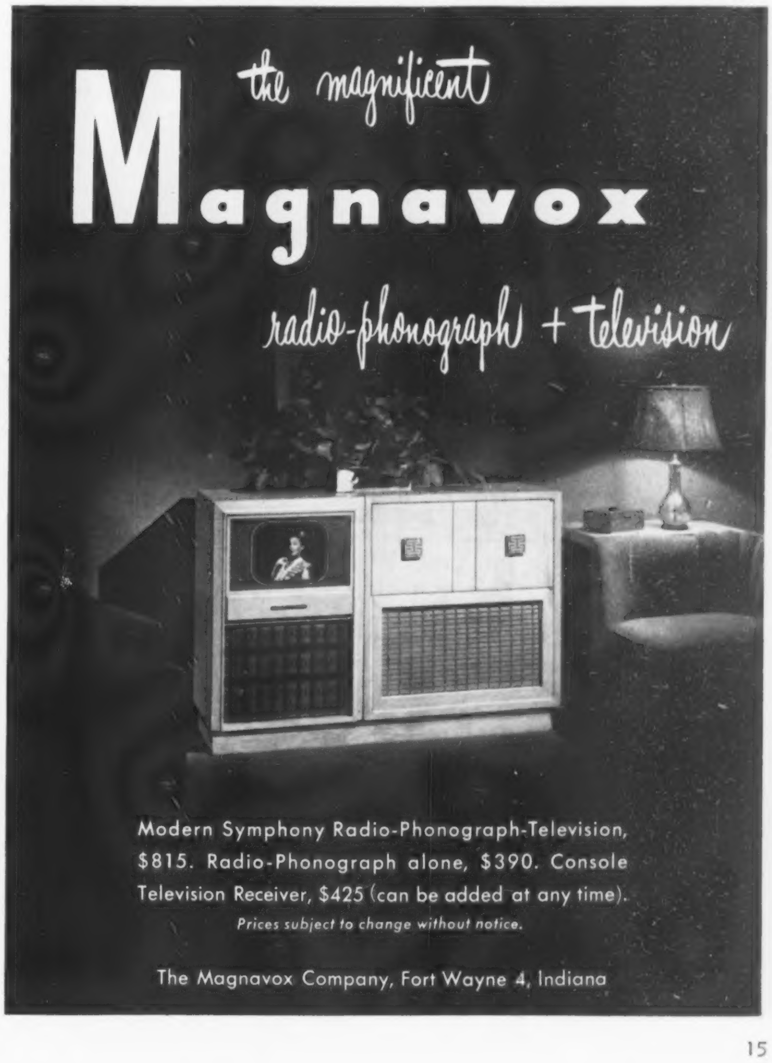
Robert Casadesus also is soloist in Beethoven's G major Concerto, which he interprets with notable suavity and finesse. Some peculiar things happen in the slow movement, where the piano is monitored so far back that it has no proportion with the orchestra.

Casadesus' wife, Gaby, is soloist on her own in a Ravel album for Vox. In this short recital, she plays with clarity and precision. There is a finish to her pianism—more exactitude than color, perhaps—that is nicely suited to Ravel's objective, glittering Jeux d'Eau and Tombeau de Couperin Prelude, less to Oiseux Triste. Another Vox set contains the first recording of Kodaly's Marosszek Dances—exotic, Magyar measures similar in style and general layout to the more popular Galanta Dances. Andor Foldes plays them with an easy-going technique. The pianist Byron Janis makes a promising debut for Victor in the well-recorded Bach-Liszt A minor Prelude and Fugue.

Chamber Music

Two chamber works are available—Beethoven's engaging B flat Quartet of the Op. 18 series, and a recent (1946) quartet by Shostakovich. Little need be said about the former except that all the familiar virtues of the Budapest Quartet are in evidence and that the recording is excellent. The Shostakovich was first played in America by the Fine Arts Quartet of the American Broadcasting Company who play it in the new Mercury recording. It is a well-written work, less tiring than some of his orchestra music. The old stylistic traits—should one call them clichés?—are well in evidence, but here Shostakovich obviously was trying hard for an honest statement of his ideas, and for that rea-

(*Continued on page* 21)



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CHICAGO: 50th Year Fete For NFMC

By DOSHA DOWDY

It was of particular significance that the 50th anniversary of the National Federation of Music Clubs should be celebrated in Chicago (Hotel Stevens, Set. 7-10), for it was here, in 1893, that this organization was born, and its charter granted on Feb. 28, 1898. It was at the World's Columbian Exposition in Chicago when the first national assemblage of Women's Amateur Musical Clubs met at the invitation of Mrs. Theodore Thomas, wife of the conductor of the Chicago Symphony Orchestra, for a 4-day festival during which the idea for the resent organization was implanted. Stirrings of real life came in New York City on June 29, 1897—but its birthday, on June 26, 1948, was in Chicago. The National Board, the State and District Presidents' Council, and the National Chairmen of the NFMC, on this occasion devoted themselves to intensive planning for the current Federation year climaxing March 27 to April 3 in the 25th Biennial Convention in Dallas, Texas.

Semi-social highlights of the convention included a Jubilee luncheon celebrating the organization's golden anniversary, at which Dr. Sabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, and Chamber Music Chairman for the Federation, gave a talk on American Music. Rossetter Cole's Sonata in D Major for Piano and Violin was played by Grace Chapman Nash, violinist, and Lillian Magnusson Waller, pianist; a formal banquet at which National President Mrs. Royden James Keith gave the keynote address "Youth begins with Y-O-U" and Thaddeus Kozuch, pianist. and Boris Zlatich, violinist, appeared as guest artists; a Youth Luncheon presenting Rudolph Ganz as speaker and young Robert Neill as piano soloist; and a tea and musicale at the Three Arts Club. The program was given by Elizabeth Klemm, soprano; Adele Tilson, pianist, and Helene Hekman, mezzo-soprano, with Mrs. Beula Jackson as accompanist.

Other events included two evening forums; one on Music in Education presenting speakers Louis G. LaMair, Dr. Hans Rosenwald and Irwin Fischer, with Dr. Hazel Nohavec Morgan, moderator; and the second on Church Music, followed by a Sacred Concert, with Lillian Lindshog, contralto, soloist.

Stimulating interest in religious music has been one of the strong points of the present administration with emphasis upon the slogan, Music the Handmaiden of Religion; Religion, the Handmaiden of Peace.

Religion in music was further emphasized in Mrs. Keith's main address when she said, "If there is to be peace and unity in the world, youth must be taught culture and religion. . . . In working to provide future peace one must realize that there is no better starting point than music and religion, and no stronger key than youth."

Sounding a note of cultural optimism, Rudolph Ganz said that musical opportunities for young Americans are at a peak never before equalled in the world, "I have heard young American playing as never before," he continued, "There is a richness of talent today in this nation today such as has not existed before and much of it is due to our schools and conservatories which are beginning to provide musical training the birthright of all children, on a much broader basis than previously existed."

Mrs. Guy Patterson Gannett, International Music Relations Chairman, reported that the National Music Council is sending music, instruments, and other musical supplies overseas to help give musical opportunity to children and adults in war-devastated countries, and that some 14,000 pieces of music have already been assembled.

Mrs. Gannett also gave a report on Tanglewood and Little Red House. The project to re-erect the Little Red House, occupied by Nathaniel Hawthorne and his family in 1850 and 1851, and located on Berkshire Music Center property, to be used for music studios, was conceived by Mrs. Gannett together with George Judd, manager of the Boston Symphony and Dr. Serge Koussevitsky. It became an accomplished fact with completion and formal dedication July 27. Two of the sound-proof studios are occupied by Dr. Koussevitsky and Gregor Piatigorsky.

Among Chicago clubs serving as hostesses for the various events during the NFMC's convention were the five oldest clubs in the state—the Musicians Club of Women, Lake View Musical Society, Chicago Women's Musical Club, Ottawa Amateur Musical Club, and the Amateur Club of Peoria. .

American Music Conference Welcomes NFMC

The American Music Conference honored the National Federation of Music Clubs with the presentation of a handsome Official Convention Program as a souvenir and welcoming gift, and also made available to members and guests an interesting analysis of a national survey of public interest in music in booklet form, entitled America's Musical Activities.

The survey findings are divided into 5 sections—Music in schools; children and music; why people play instruments; teaching music, and music preferences. Specifically, the findings show that 85 per cent of the people believe that class instruction on musical instruments should be offered in the school on a tax-supported basis; that children should be encouraged to start music training at the age of 10 or younger, and that only one-fifth of today's players of instruments took lessons as part of their school work.

Louis G. LaMair, AMC president, said, "The booklet's usefulness is not limited to any group, profession or individual, but is a valuable reference for any body engaged in the field of musical activity or exerting an influence in shaping public opinion. Free copies of the booklet are available on request from the American Music Conference, 332 So. Michigan Ave., Chicago 4, Ill.

LOLA D'ANCONA
and Elio Gianturco (center) receive congratulations from Scott Goldthwaite (left) chairman of the music department of the University of Chicago, and the Italian Consul, Commendatore Cuneo (right) following a recital of 17th and 18th century Italian songs at Mandel Hall on Aug. 25. Mme. d'Ancona, with Mr. Gianturco at the piano, was presented by the Italian Club of the University of Chicago. They will open Bertha Ott's season at Fullerton Hall on Oct. 13 with a similar program.

University of Chicago Opens Music Series

The opening recital of the Chamber Series presented by the University of Chicago, will be given at Mandel Hall by Martial Singher, Oct. 22, in memory of Janet Fairbank. Mr. Singher will sing several songs from the valuable collection willed by Miss Fairbank to the Newberry Library, which she was to have sung on a New York concert, cancelled by her death last September.

Three courses will highlight the 1948-49 musical agenda of the University College of the University of Chicago—an Introduction to Music (Sept. 29), presented by Scott Goldthwaite, acting chairman of the music department of the university; a lecture series on opera, presented in the winter quarter; and Masterworks of Music, programmed for the winter and spring quarters.

Roosevelt College Announces Appointments

Roosevelt College School of Music announces the recent following appointments to its faculty: Maurice Dumesnil, Artist Teacher in the Piano Department; Karl Gehrkens, Lecturer in Music Education and Student Adviser; Henri Karol Hayza, Professor of Violin and Acting Chairman of the String Department; and Margit Varro, Guest Teacher in the Piano Department.

Opera Repertoire Guild Activities

The Opera Repertoire Guild, Erma Rounds, director, had two weeks of intensive dramatic training in August, under Philip Fein, well-known stage director of the former Chicago Opera Company. Mr. Fein, who has had a very busy season in New York and St. Paul, will be in Chicago from Oct. 5 until Nov. 12, continuing his work with the Guild, and will be available during that time for private and class lessons in grand and comic opera mise en acene.

Bertha Ott Opens Season

Lola d'Ancona, contralto, will open Bertha Ott's season, at Fullerton Hall, Oct. 13, to be followed by a concert given by winners of the primary, junior, and senior divisions of the Society of American Musicians, Oct. 15 at Kimball Hall. Other artists scheduled to appear under Miss Ott's concert direction are Agnes Carlson, Ibez Matthews, Dorothy Staiger, Mrs. John Hertz, Florence McCraken, Augusta McSwain, Rosalie Saalfeld, Lillian Lindskog, Ruth Ray, Mary Whitney, Diana Brodsky, Roy Glahn, Jack Hansen, Kenley Rosen, Lois Toman, John Carl Tegnell, Sidney Weiss, Herbert Renison, and Dame Myra Hess, in Orchestra Hall recital, March 14.

Winifred Heckman's Activities

Winifred Heckman, who recently appeared as guest artist on the Prudential Family Hour, made an appearance on television and radio at Detroit and was also guest of honor at a luncheon held at the Book Cadillac Hotel.

She will appear during October with the Philadelphia La Scala Opera Co., at Detroit and a few weeks later she will be at the country club for a concert engagement. Miss Heckman will be on tour from coast to coast, filling concert engagements.

Vacation Notes

Ada Paggi spent the month of August on vacation in New York State and Connecticut, and while in New York City, visited with her pupil Winnifred Heckman, who during the past 3 years has been preparing with Miss Paggi for concert and opera.

Rudolph Reuter, his wife and their 5-year-old daughter have returned from a six weeks vacation after a strenuous winter season and a heavy early summer schedule. They visited Macinac Island for two weeks, Montreal, and the lake region on the way to New York and various New Jersey coast resorts. Mr. Reuter resumed his activities in Chicago on Sept. 14.

With Skaneateles in the Finger Lakes area of New York as a point of departure for ten days, Ruth Ray enjoyed motoring in that area, and through the Catskills and the Berkshires, where she heard the last two programs of the Boston symphony at Tanglewood. She also enjoyed two weeks in New York seeing old friends, and hearing an excellent performance of Don Giovanni at the Lemonade Opera. Four days in and about Washington, D. C., Alexandria, Mount Vernon, etc., concluded Miss Ray's delightful vacation.

Camille Anderson Begins Recital Season

Camille Anderson, soprano, recently sang one of her interesting recitals for the first meeting of the Woman's Club of Kinmundy, Ill. She was accompanied by Miss Mary Anderson of the piano department of North Texas State College of Denton, Texas. The club met at the home of Mrs. F. O. Grissom, former head of the public school music department of North Texas State College. This is the first of Miss Anderson's many engagements for the 1948-49 season.

Chicago Musical College

Chicago Musical College considers the past school year of 1947-48, inclusive of

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the six weeks summer session, the most successful one since Dr. Florence Ziegfeld founded it 81 years ago. The year's records show the largest attendance of students of any previous year, and the artistic success of the young artist-students, instrumentalists, singers and composers reached a new high in the winning of all local, state and also some midwestern and national contests.

During the season, three successive evenings were devoted to works written by some of the younger teachers and advanced students in the composition department: movements of symphonies and violin concertos, symphonic poems, songs with orchestra, and a one-act opera. The program of the annual Spring Concert (preceding the Commencement Exercises and Concert by a month) was partly made up of the 2nd part of an Oratorio for Baritone, Contralto, Chorus and Orchestra, composed by one of the younger members of the faculty, a Bach Motet and the Bach Concerto in D minor for 3 pianos played by members of the faculty. Among other works by American composers performed were the Piano Quintet by John Alden Carpenter played with the assistance of the Chicago Musical College String Quartet (all students), Samuel Barber's Dover Beach for Baritone and String Quartet, Max Wald's 3 Songs for piano, Quartet and Soprano, two-piano Jig by Beryl Rubinstein, the Variations on a Theme by Brahms for Piano solo, Op. 21 by Rudolph Ganz, also piano pieces by Kennan, Barber, Wm. Schuman, Roy Harris, Max Wald and many others. The Chicago Musical College Chorus has just been engaged to take part in the Second Symphony by Mahler (Fritz Busch conducting) during the coming season by the Chicago Symphony Orchestra.

Story and Clark Promotes Lessons

The Story and Clark Piano Company of Chicago, pioneers in stressing instruction for children, is continuing its national campaign featuring piano lessons for the young. It is the Company's belief that piano lessons for children provide countless social, educational and recreational advantage throughout life. And, that by stimulating interest among parents in the fundamental worth of piano lessons, especially for grade-school and teen-age children, they are furthering the cause of everyone whose purpose in life centers around the instrument's high place in the American scheme.

Wm. Lewis & Son Move

William Lewis and Son, dealers in stringed orchestral instruments, have moved to a new address, 30 East Adams Street, Chicago 3. The firm had been located at their former address on South Wabash Avenue for almost a quarter of a century.

BATTLE OF THE BUTTERFLIES IN TOKYO
At the left is Mrs. Michiko Sunahara and Yoshie Fugiwara as Cho-Cho-San and Pinkerton of the Fujiwara Opera Company which gave 28 performances of Madame Butterfly at the Imperial Theater from Sept. 1 through 14 under the auspices of the Toho Musical Association. To the right is Mrs. Mito Negato, the Cho-Cho-San of the Nagato Opera Company. The eight performances by this company, ending on Sept. 3, were sponsored by Shochiku Drama and Cinema Co., Ltd., at the Tokyo Theater. They were, of course, alternate casts. The Fujiwara group will give the Japanese premiere of Mozart's Don Giovanni during December.

PASSED AWAY

JACQUES GORDON, 49, noted violinist and conductor, and leader of the Gordon String Quartet, died on Sept. 15 in Hartford, Conn., following a sudden stroke. A native of Odessa, Russia, Mr. Gordon studied at the Imperial Conservatory at Odessa. He came to the United States as a youth to study under Franz Kneisel. He became concertmaster of the Chicago Symphony Orchestra in 1921 and also in that year organized his quartet. For nine years he headed the Violin Dept. at the American Conservatory of Music in Chicago and also established the Gordon Musical Assn. at Falls Village, Conn., in 1930. In 1942 he became head of the Violin Dept. at the Eastman School of Music in Rochester. Some years ago he received the Elizabeth Sprague Coolidge Medal for Distinguished Service to Music in the United States. He leaves his wife and two sons.

* * *

RUPERT D'OYLY CARTE, 71, proprietor of the D'Oyly Carte Opera Company, passed away in London on Sept. 12. Rupert was the son of Richard D'Oyly Carte, founder of the famous Savoy Theater in London, where many of the Gilbert and Sullivan operettas were first performed. It was Richard who was resonsible for bringing Gilbert and Sullivan together, and he acted as liaison between them. As a child, Rupert D'Oyly Carte imbibed the tradition of the Savoy operettas, and in 1894 (he was born on Nov. 3, 1876) he became associated with his father. After Richard's death in 1891 and his wife's in 1913, Rupert took over the company. Under his direction, the D'Oyly Carte Opera Company became—and today still is—synonomous with the ultimate in Gilbert and Sullivan performances. Mr. D'Oyly Carte was chairman of the Savoy Hotel Group in London. A daughter survives.

* * *

FRANK WENNERHOLM, young Danish baritone, died suddenly on Aug. 22 at Ljungby, Sweden, following an appendicitis operation. His American-born wife and parents were at his deathbed.

W. Colston Leigh, Wennerholm's manager, profoundly shocked by the sad news, said that the baritone's untimely death wiped out a concert tour during the 1948-1949 season of more than 50 engagements.

* * *

WILLIAM BUNTON CHASE, 76, music critic and editor, died in Whitefield, N.H. on Aug. 25. Mr. Chase had been a reviewer for the New York Sun from 1896 to 1916; from 1916 until 1935 when he retired he was music editor of the New York Times.

* * *

OSCAR BRADLEY, 55, conductor of We the People, CBS program, passed away on Aug. 31 in Norwolk (Conn.) General Hospital Besides his radio affiliations, which dated from debut with a Will Rogers show, he had conducted many successful musical comedies, including Rio Rita, Rosalie, Ziegfeld Follies of 1934. For two years he directed the St. Louis Opera.

* * *

GUSTAVE FERRARI, 76, Swiss composer, conductor and diseur, passed away in Geneva late in July, it was learned recently. An arranger and publisher of folk songs, he had been accompanist to Yvette Guilbert, conductor in London and at the Century Theatre here of long runs of Chu Chin Chow.

* * *

FERRUCCIO GIANNINI, 79, retired operatic tenor and theatrical producer, died on Sept. 17 in Upper Darby, Pa. He came to this country from Italy in 1885 and settled in Philadelphia in 1894. He was the first to make vocal recordings on the flat disk phonograph record, invented by Berliner. Later, he recorded operatic arias for Victor. Mr. Giannini was a member of the old Mapleson Opera Co., New York, predecessor of the Metropolitan. He is survived by two daughters, one of whom is diva Dusolina Giannini and two sons.

* * *

VERNON DALHART, composer of the Prisoner's Song and one of the first of the recording stars died at the age of 65 in the Bridgeport Hospital, Bridgeport, Conn., on Sept. 15.

* * *

HENRY C. SEEGER, 91, Pequannock, N. J., a retired violinist, died on Sept. 11 at the home of his son, William.

* * *

JAMES J. O'NEILL, 74, of 237 West Third Ave., Roselle, N. J., for many years with the cabinet department of the Aeolian Company, organ manufacturers in Garwood, N. J., died on Sept. 12.

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BOSTON — Looks Forward to "Koussevitzky Year"

By JULES WOLFFERS

BOSTON—This will be "Koussevitzky Year" in Boston. To mark the close of his quarter-century tenure as Boston Symphony conductor, the noted leader has prepared a schedule liberally studded with significant and interesting music. What the season will disclose in the way of testimonials, tributes and laudation for the noted leader from a grateful public can be imagined. It will all be richly deserved.

Program Resembles Debut

The opening program, Oct. 8, will be strongly reminiscent of the one Koussevitzky conducted for his debut with the orchestra in 1924 at which time he listed the Vivaldi Concerto in D minor; Roman Carnival, by Berlioz; the Brahms Haydn Variations; Honegger's Pacific 231; and Scriabin's Poem of Ecstacy. The Vivaldi and Brahms are retained, Honegger's Symphony for Strings will be an improvement over the original choice and, one departure, Beethoven's Seventh will close the program.

Parenthetically, the orchestra is to play at a Wellesley College celebration in a pre-season concert on Oct. 5.

Four Series in Boston

As before, there will be four series in Boston: 24 Friday afternoon, 24 Saturday evening, 6 Sunday afternoon and 9 Tuesday evening concerts. In nearby Cambridge, Sanders Theater will house 6 programs. Out of town cities to be visited include New Haven, Hartford, Newark, Springfield, Mass., New York, New Brunswick, Philadelphia, Washington, D. C., Pittsburgh, Cincinnati, Cleveland, Chicago, Milwaukee, Ann Arbor, Detroit and Rochester, N. Y.

To bring to mind Dr. Koussevitzky's Berkshire Center activities, three of the five guest conductors have developed their talents under his direction—Leonard Bernstein, Eleazar de Carvalho, and Thor Johnson. Igor Stravinsky will appear as will a distinguished visitor from Europe, Ernst Ansermet.

Among the soloists announced thus far are pianists Rudolf Firkusny, Nicole Henriot, Myra Hess, Vladimir Horowitz, and Soulima Stravinsky who will play when his father conducts; the violinist Jascha Heifetz; and cellist Gregor Piatigorsky.

A commemorative note will be introduced by performing, through the season, various works which Koussevitzky introduced to Boston hearers. These include Bach's B minor Mass, Concerto for Orchestra by Bartok, Prokofieff's Fifth Symphony, Liszt's Faust Symphony, Ode by Stravinsky, Song of the Nightingale by the same composer, Symphony No. 7 by Shostakovich. Horowitz will play the same concerto—No. 3 by Rachmaninoff—with which he made his Boston debut in 1928. Heifetz will repeat Prokofieff's Second Violin Concerto which he played here in 1937.

American Works Planned

Koussevitzky's interest in American music receives due share in the programming. Works by Copland, Piston, William Schuman, Barber, Harris and Cowell will be revived. At least three new scores by Americans will also receive their premieres—Toccata by Irving Fine, a symphony by Leo Sowerby, and a Piano Concerto by Howard Hanson. The Europeans and South Americans are not neglected: first performances listed include new symphonies by Benjamin Britten, Olivier Messiaen and Fernandez, and a symphonic concertante by Frank Martin. A Villa-Lobos work, Mandacarara will be played for the first time in the United States: the Vaughn Williams 6th and Mahler 7th symphonies will be heard for the first time in Boston.

As is to be expected, interest in this 68th Boston Symphony season is strong and it is likely that all subscription seats for the Boston and Cambridge concerts will be sold when this appears in print. At this writing the box-office reports the largest pre-season sale in the orchestra's history. (The box-office manager asked me not to report completely sold-out subscriptions because when I spoke to him, on Sept. 16, there still remained 12 sets of tickets unsold.)

Other Hub Notes

Elsewhere on the Hub scene, the Aaron Richmond office reports strong interest both for its Celebrity Series and single recital events. Scheduled are the Vienna Choir Boys, Kitchell, Templeton, Serkin, Steber, Dyer-Bennet, Busch Quartet with Serkin, Ellabelle Davis, Trieste Trio, Griller Quartet with Goldovsky, Malcuzynski, Segovia, Lehman, Arrau, Anderson, Heifetz, Tagliavini, Rubinstein, and Pinza.

The Boston Morning Musicales, which benefit the Boston School of Occupational Therapy announce Kreisler, Munsel, Luboshutz and Nemenoff, Baccaloni, Tourel and Robert Merrill. These Statler Hotel programs embrace a select clientele and there is always a waiting list.

Boris Goldovsky's New England Opera Theater plans a series of four presentations at the Boston Opera House. Rossini's Turk in Italy which was revived in a Goldovsky revision this summer at Tanglewood is on the list. An interesting venture will be a new production of Carmen in Bizet's original, unabridged form, the first time the work will have been thus presented in the United States.

Turning now to the past rather than the future, Albert Spalding played Mozart, Brahms, Chausson, Ravel and some of his own arrangements in a program at Elm Court, Lenox, Mass., in aid of the Crusade of Children. Anthony Kooiker was accompanist.

In Newport, Rhode Island, the youthful violinist, Robert Menga, was soloist with the Newport Symphony in Bruch's Concerto in G minor, Hazen Carr conducting.

Except for these two events, it's the calm before the storm.

HILDA OHLIN,
American soprano, sailed on the de Grasse Sept. 15 to sing for the Societe Tryptique in Paris. Her program will be devoted exclusively to the songs of contemporary American composers. Following the Paris appearance Miss Ohlin will tour other cities in France, Italy, Spain, Holland, England and Switzerland. She also will appear in opera and radio in Czechoslovakia.

Wichita Symphony Begins Rehearsals

Rehearsals for 1948-49 season of the Wichita Symphony got under way on September 8th. This will be the fifth season for both the orchestra and its original and permanent conductor, Orien Dalley.

New members added to the orchestra's personnel include David Levenson, principle cellist, who formerly held that position with the Houston Symphony and who has been associated with the Cleveland Symphony for the past four seasons; Harriett Goodwin, violinist, from Fairfield, Maine, a graduate of the New England Conservatory of Music in Boston and is now teaching public school music at Planeview; Robert Buggert, percussionist from Chicago, who is the new head of the music education department and the graduate music department at the University of Wichita; Harold Hillyer, trumpet, a student at Wichita University, from Montrose, Colorado; Alton Foster, trombone, who comes from the Conway, Arkansas school system, is a graduate student at the University of Wichita; Emma Allen, viola, teacher of instrumental music at Haven, Kansas; Donald Paillette, string bass, a student at Wichita University; and Charlotte Smith, string bass, a student during the past summer at the Berkshire Festival at Tanglewood and a former member of the St. Paul Philharmonic Orchestra.

The first scheduled concert for the orchestra is on October 15, when the young American pianist, Sidney Foster, will appear as guest artist.

Alexander Kouguell on Peabody Faculty

Alexander Kouguell has been appointed cello instructor and teacher of music theory in the preparatory department of the Peabody Conservatory of Music. Mr. Kouguell also will be a member of the Baltimore Symphony Orchestra, of which Reginald Stewart is the conductor.

A native of Russia, Mr. Kouguell received his musical training under Paul Bazelaire and Pierre Fournier, two of the outstanding 'cellists of France. He graduated from the Ecole Normale de Musique in Paris in 1938 after studying harmony with Georges Dandelot, history of music with Nadia Boulanger and chamber music and orchestration with Charles Munch.

Philharmonic-Symphony Began Two Week Tour on Sept. 20

The Philharmonic-Symphony Society will open its 107th New York season Thursday evening, October 7, at Carnegie Hall, preceded by a two-week tour of fourteen concerts in thirteen cities under the direction of Leopold Stokowski, starting Sept. 20 in Syracuse and ending at Portland Sunday afternoon, October 3. The tour, sponsored by Columbia Records, also includes Cleveland, Detroit, Chicago (two concerts), Madison, Milwaukee, East Lansing, Columbus, Buffalo, Utica, Rochester and Boston.

Morton Gould's Symphony No. 3 will have its premiere in a new version on October 28, 29 and 30. Completed January, 1947, the symphony was introduced by the Dallas Symphony under the baton of the composer on February 16, 1947. Since then Gould has revised the entire work and has written a new last movement.

Rarely done and awaited with interest is Dimitri Mitropoulos' revival of the Mahler Symphony No. 7. The only time it was ever done by the Philharmonic in its entirety was on the occasion of its first New York performances under Willem Mengelberg on March 8 and 9, 1923. In November, 1931, with the Philharmonic-Symphony, Erich Kleiber conducted the two serenades from the symphony. The Mitropoulos programs will also contain such popular symphonies as the Tchaikovsky Fourth, Schumann "Rheinish," Brahms First and Second, Mendelssohn "Scotch," as well as the Borodin Second and Chausson Symphony in B-flat.

In the sun at Monaco, preparing for the winter season of the Tryptique Society, are Pierre d'Arquennes, president (center) and Suzanne Demarquez, member of the Comite (right). Looking on is variety singer Ror Volmar.

Philadelphia Orchestra Cancels Season; Cannot Meet Union Demand

The Philadelphia Orchestra Association announced Sept. 27 the cancellation of its 1948-49 concert season after deciding unanimously that it could not meet a union demand for increased pay for 102 members of the world-famed orchestra.

Harl MacDonald, manager of the orchestra, estimated that $250,000 would be refunded to those who had purchased subscriptions for the forty-ninth concert season, which was to have opened in Philadelphia Friday afternoon.

Faced with a $226,000 deficit, board members felt, Mr. MacDonald said, that it was impossible to meet the demands of Local 77, American Federation of Musicians, AFL, for a minimum $125 weekly pay. The present basic pay is $110 and Mr. MacDonald estimated the union's demand would have added $50,000 to the payroll.

A statement issued by the Orchestra Association said that board members "felt that an effort to meet the pay demand might jeopardize the organization's existence." It pointed out that the Association has a present deficit of $126,000 and is facing a probable deficit for the current season of not less than $100,000.

Griffith Music Foundation to Open Season Nov. 14

Mrs. Parker O. Griffith announces that the Griffith Music Foundation season will open Nov. 14 with Rudolf Serkin and the Busch Quartet in the first of four Master Piano concert events. The succeeding concerts list Poldi Mildner, the Viennese pianist, Dec. 12; Artur Rubinstein Feb. 20, and Claudio Arrau, March 20. This season, the Foundation will offer for the first time a special series of symphony concerts, starting Dec. 14, with the New York Philharmonic-Symphony conducted by Bruno Walter. Other artists on the season's roster are Ezio Pinza, Samson Francois, Vladimir Horowitz and Jascha Heifetz. Two concerts by the Boston Symphony Orchestra with Dr. Koussevitsky on the podium are especial features of the series.

Gallo Delays San Carlo Tour

Shattering a 35-year precedent, Fortune Gallo is delaying the usual autumn tour of his San Carlo Opera Co., and won't send his troupe out until 1949. Although the company usually starts the season in October, Gallo says he's waiting for fall elections to stabilize touring, labor situation and road conditions generally.

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POINTS WEST—

Colorado Springs Music Festival

Colorado Springs has just completed one of the outstanding summer music festivals in the west. It is the practice of Colorado College to add to its regular music faculty a group of artist-teachers throughout the country for the summer session. The string quartet, consisting of Josef Gingold, concertmaster of the Cleveland Orchestra; Fran Costanzo, second violinist of the Philadelphia Orchestra; Ferenc Molnar, solo violist of the San Francisco Symphony, and Leonard Rose, first chair cellist of the New York Philharmonic, not only played as a chamber music group, but sat in the first chair position of a student string sinfonia under the baton of Roy Harris.

New Works Presented

Two works written for the Summer Music Festival were performed and broadcast over a national hook-up. One was an oboe piece by Cecil Effinger for which he himself played the solo instrument; the other was a chorale by Reuel Lahmer for string orchestra. Both were conducted by Roy Harris, who directed the Festival. A third of each program was devoted to contemporary music. The pianists heard in solo performance and in chamber music works were Johana Harris and Dr. Max Lanner, both of the Colorado College faculty.

Fine Arts Conference

The summer was high-lighted by the 11th annual Conference on the Fine Arts, sponsored jointly by Colorado College and the Colorado Springs Fine Arts Center. Daniel Catton Rich, director of the Chicago Art Institute, led the discussion on art and discussed the current exhibition at the Fine Arts Center. Virgil Thomson, music critic of the New York Herald Tribune, gave a talk on Music and the Five Senses. During his stay in Colorado Springs his Stabat Mater was performed by the string quartet and Josephine Vadalla, soprano. Another musical event of the conference was a concert by the visiting artists and the string sinfonia.

The Festival ended with a concert in Colorado College's Shove Chapel. This community concert is free to the public and is an annual event. Organ, chorus, string orchestra, and the string quartet performed, and several new works were heard.

Another ambitious Festival is being planned by Colorado College for next year, when emphasis will again be placed on contemporary music, with two or more works receiving first performances.
C. T.

Johansen Gives Recital

SAN FRANCISCO, CALIF.—Gunnar Johansen, pianist, absent for several years returned for a recital at Wheeler Hall, on the Berkeley campus Sept. 9. An excellent program consisting of Brahms, Liszt, Busoni, Chopin and at Petri arrangement of Bach's Concerto e Fuga were played. There were also several original compositions by Mr. Johansen.

Luigi Silva, cellist from the Eastman School, and Carl Fuerstner, pianist formerly of Berkeley, gave a program at the home of Mrs. Murcus Koshland on Sept. 11. Brahms sonata in F major, Cassella's sonata in C major and the Bartok Roumanian Folk Dances were played.

MARIA ANDREASSI, soprano, artist pupil of Giuseppe Cavadore, was soloist recently at the Pop concerts in Saint Paul, Minn. (Photo by Mercer Sullivan, Chicago)

The Third Annual Festival of Songs in English drew large audiences at the Museum of Art three evenings in early Sept. Verna Osborne, Virginia Blair and Lois Hartzell, sopranos; Carl Hague and James Schwabacher, tenors; and Norman Benson, baritone were the soloists. Accompanists were Gladys Steele, Fritz Behrens, Edwin McDonnell and Seymour Barab.

Pierre Monteux, conductor, will appear in a role new to local audiences when he plays the viola in the Mozart G minor Quintet with the San Francisco String Quartet at the opening concert, Nov. 17. Other guest artists to appear with the quartet at the Marines Memorial Theatre are Corinne Lacomble, Alice Morini, Isabel Hesselberg and Maxim Shapiro.
MRS. FRANCIS H. REDEWILL.

Blanche Chass Wins Plaudits

LOS ANGELES.—Revealing interpretative ability of a high order, backed by admirably controlled technique, pianist Blanche Chass won the plaudits of a near-capacity audience in the Wilshire Ebell Fine Arts Room, Sept. 12. Her program was largely of refreshingly unhackneyed numbers by Scarlatti, Mozart, Brahms, Chopin, Shostakovich and Liszt, and the auditors would not budge until after the third encore.

Miss Chass, an artist-student of Samuel Ball, will give several concerts in the west during the coming season.
R. D. S.

Mary Bran Attractions

A dance recital by Harald Kreutzberg on Nov. 17 will open Mary Bran's season at the Philharmonic Auditorium in Los Angeles. On Nov. 19, Miss Bran will present Dorothy Maynor in a song recital. The Vienna Choir Boys will return after a long absence for two concerts on Dec. 19 and 20. Other Mary Bran events include a Feb. 16 Philharmonic Auditorium recital by Jan Peerce, tenor; three Wilshire Ebell Theatre dance programs in March by Charles Weidman and his troupe, and performances of Hamlet and Macbeth by Margaret Webster's Shakespeare Company on Feb. 14 and 15, also in the Wilshire Ebell Theatre.

Miss Bran has scheduled three Long Beach attractions in Muncipal Auditorium—Dorothy Maynor on Nov. 14, the DePaul Infantry Chorus, March 4, and Paul Draper and Larry Adler, March 27.

Youth Symphony Gives Concerts

The Youth Symphony Orchestra of the Pacific Northwest participated in three concerts during the 6th camping session of the Music Camp Waskowitz in North Bend, Wash., of which the conductor, Francis Aranyi is the head. One concert featured a concert performance of Bizet's Carmen conducted by Gustave Stern, musical director of the Seattle Civic Opera Association. The other two were given by the Little Symphony and the Youth Symphony under the direction of Dr. Aranyi. The Camp concerts were open to the public.

As in previous summers, Louise Van Ogle lectured twice a week in addition to the regular instrumental courses. Dr. Aranyi is planning an extension of the musical curriculum for the next summer in order to meet the demands of the steadily growing interest in the Camp.

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SALZEDO CONCERT ENSEMBLE, on tour, inspect the ancient fort at St. Augustine, Fla.

In the Concert Ensemble Mr. Salzedo has combined two harps, flute, cello, piano. The personnel of the group is distinguished. Carlos Salzedo, himself, has been active in varied fields of music activity, as an instrumental soloist, composer, conductor; as an organizer and promoter of the Salzedo Harp Ensemble; the first magazine in America (Rolus) on modern music; member of International Composers' Guild; the National Association of Harpists; music festivals in many cities, featuring 80 to 90 harps; the Pan-American Association of Composers. Currently with his concert engagements he directs the harp department, which he established, at Curtis Institute.

Playing Mr. Salzedo's own harp while the Director "tried out" a new model, was lovely Mimi Allen. The Missouri-born artist has had pianistic recognition with major symphony orchestras and in solo recital. Her brilliant success as solo harpist diverted her career into this specialized field.

The two harpists vie in experimenting on a non-musical side with unprescribed uses of the out-size instrument cases. "We use them as travelling wardrobes, thus dispensing with the necessity of carrying a lot of trunks and suitcases on our tours," Miss Allen explained. "The cases are constructed so that the harps lie against the inner pads. Between these pads and outside of the case is a 'bumper space' of about seven inches on either side. We have fitted up these partitions as closets, installing hangers enough in my case for eight dresses and in Mr. Salzedo's for several suits. There are compartments for shoes, cosmetics, gloves and other accessories, as well as space for our music racks, harp benches and all our sheet music.

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Mary Hill Doolittle, the young cellist, came to the ensemble after enviable concert appearances. Here is a substantial musician, spontaneous, alive in performance and basically academic.

Lilting, fluent tone distinguished the playing of the flutist Ruth Freeman who began to win notice at Oberlin Conservatory in her home state of Ohio. She has been a scholarship winner through all her training years and has given successful recitals, notably at New York's Town Hall.

The players are a friendly, gay group. They play with real enjoyment as well as with individual musicianship. (This is "close-up" observation drawn from a privileged rehearsal hearing.) And although while playing, they are studious, absorbed and concentrated, during the rest-break periods, they chat about the things of every-day life. It was amusing and interesting after a Ravel number, ethereal and subtly blended in nuances of tonal beauty, to hear the girls enthusiastically discussing the house-building plans of one and the hard-to-find apartment difficulties of another

Happily; the girls are photogenic and their lovely concert gowns are designed in style and artfully contrasted shades to blend as effectively as the strings and woodwinds they play. At the end of the rehearsal, which is a daily *must*, they brought out the charming pastel silks just finished for the heavily-booked new season. Mr. Salzedo interrupted the mutual admiration session to protest "But I also have a new suit!" The war years were hard on the outfits of gentlemen of the concert stage.

This malleable Concert Ensemble, born troupers as well as musicians, has gone from coast-to-coast, from climatic extremes of 30° below in Canada through the desert heat of the West, the Central America tropics and the high altitudes of Mexico. They have had fun. And they have enriched the music-life of the Continent.

QUINCY D. MEEKS, concert violinist and teacher, gives lessons in three different studios in Washington, D. C. Mr. Meeks, born in Florida, is a graduate of the Florida Normal College. He also studied at the Bethune-Cookman College, Tuskegee Institute and Howard University.

Jacques Abram to Introduce New Work

Jacques Abram will introduce the Piano Concerto No. 1 in D major by Benjamin Britten in performances with six symphony orchestras this season. It was the composer's request through his publishers, Boosey & Hawkes, that Mr. Abram was given exclusive rights in this country to the performances of this concerto for the coming year.

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CONTEST NEWS

Yahli Wagman Wins Lhevinne Award

Yahli Wagman, twenty-year-old piano student from Palestine won the Josef Lhevinne scholarship this year. Following summer work at the Los Angeles Conservatory of Music and Arts, he comes to New York to continue his studies with Rosina Lhevinne.

Jean Graham Wins Leventritt Award

Jean Graham, 22 year old pianist, has won the ninth annual contest of the Edgar M. Leventritt Foundation. The finalists were: Abba Bogin, Jean Graham, Theodore Lettvin and Marilyn Meyer. Miss Graham will appear as soloist with the New York Philharmonic-Symphony Orchestra under Leopold Stokowski at Carnegie Hall later this season.

NFMC Contest Extended

The closing date of the National Composition Contest of the National Federation of Music Clubs has been extended from Sept. 1, 1948, to Jan. 1, 1949. The contest is for composition for orchestra, mixed chorus and soloist, in religious or patriotic vein, and is open to native born citizens and to naturalized citzens who have lived in the United States for 20 years. Entry blanks and further information may be obtained by addressing Dr. Fabien Sevitzky at the Murat Theatre, Indianapolis, Ind., or by contacting the State Composition Chairmen in the respective State Federations.

NCAC to Make Award

NCAC is joining Carnegie Hall in the establishment of an award to be known as The National Concert and Artists Corporation-Carnegie Hall Award. It will be conferred upon the artist who is considered to have given the outstanding New York recital debut of the season in Carnegie Hall (Main Hall), or in Carnegie Recital Hall, and will consist of a regular management contract with NCAC.

To select the winner, NCAC plans to make a careful appraisal of all New York newspaper reviews of Carnegie Hall and Carnegie Recital Hall debut appearances, and will confer the first award next May, on the basis of New York debut recitals which will have been given in the aforementioned halls between September 1, 1948, through April 30, 1949. The award may be withheld if no artist of sufficient talent appears within the season, and will not be offered to an artist under previous contract for regular management with another concert bureau.

The management of Carnegie Hall has offered to supplement the award with an illuminated scroll and a $250 gift certificate which the winner may use to purchase music scores, records or similar merchandise at one of the city's leading music dealers.

MURIEL SPECTOR, soprano, sang at the Putnam Valley Free Library, Bear Mountain Inn, the Biltmore for the Executive Men's Association of Greater New York, B'nai Brith in Baltimore, and at functions in New York including an appearance in Carnegie Recital Hall. The soprano has sung for the American Theatre Wing Group, the Red Cross, and U.S.O. She has studied and coached with Paul Eisler.

Starlight Concerts Did Not Shine

At the end of Mr. Nairn's summary of Rochester events, on page 21 of the August Musical Courier, there was a notice to the effect that the "Civic Orchestra, with guest conductors, is presenting a series of outdoor Starlight Concerts at the River Campus, University of Rochester." Mr. Nairn advises Musical Courier that between the time of writing and publication, the plans fell through, and the Starlight Concerts were abandoned.

PICKUP CHATTER

(Continued from page 15)

son alone the music is worthy of respect. Although a little over-cut in places, the recording is admirable.

A New Set and Two Re-Issues

Some rather remarkable singing is contributed by Eileen Farrell in her Wagner "Wesendonck" songs, and some equally fine orchestral playing is donated by Stokowski and his orchestra. No complete recording with orchestra has been available up to now; and these Wagner miniatures, certainly not to be ranked among his greater works, but eternally interesting for their intimations of the future, should receive wide circulation. The re-issue of the month is something that was almost a collector's item—the Canteloube arrangement of Songs of the Auvergne. This is music that defies analysis or explanation. In one respect it is folk music, but in the sophisticated, rich orchestration of Canteloube, they can just as well be classified as art songs. Scholars can examine the Hebridean influences and exclaim over what appear to be Brazilian elements in these French songs; the general music lover will find them colorful, absorbing and melodic. Madeleine Grey, the great French soprano, sings them to absolute perfection, and for its age the recording remains astonishingly vital.

Still another re-issue, though of quite another calibre, is a collection of McCormack favorites—six discs containing everything from Mozart's Ridente la Calma to Macushla. As a souvenir of the admired tenor one must single out Lotti's Pur Dicesti for its legato phrasing; the English songs for the ne plus ultra in smooth delivery; or the Boheme duet with Bori for authenticity of Italian style.

Traubel and Sack

Helen Traubel's recording of the Liederkreis by Schumann demonstrates the beauty of her voice but not her aptitude as a lieder singer. She goes through them too carefully, with little of the rapture that the music requires. Tucker's traversal of the popular arias from The Pearl Fishers and La Juive is an example of strong, well-modeled singing. There also is the Mercuryset of Strauss and Lehar music sung by Erna Sack (repressed from Czech masters). Miss Sack often doesn't know whether to be an acrobat or a singer. The former generally prevails, though it must be said that anybody who can sing almost an octave above high C is entitled to show off a bit. Since Miss Sack does this sort of thing very well, and since she is not always preoccupied with vocal flourishes, much like a talking dog on display, the set is a good specimen of its kind, and can always be recommended as an enlivener for a dull evening. R. K.

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IN OUR MAIL BAG

AGMA Answers Hamburg Charge

August 31, 1948

To Louis Kaufman:

Your letter of July 22, addressed to the Board of Governors, has been subject to considerable discussion by them. A reply to you has been delayed because the Board felt that in addition to this reply, Dr. Sachse should also have an opportunity of commenting. I am therefore enclosing a letter to you from Dr. Sachse which gives the background of many of the details in this matter.

I might say that the Board is greatly surprised that you released this letter to the press without first obtaining an explanation of the whole matter from either AGMA or Dr. Sachse. However, it should be noted that no money from AGMA's treasury is being spent on this project. All that is being asked is contributions of either clothing or money to be used to buy food from interested persons. As Dr. Sachse has stated in his letter, this was the subject of considerable discussion by the Board as well as the membership at one of its meetings.

I do not think that AGMA can be charged with being remiss in its attempts to encourage more opera companies and symphony orchestras in the United States. An examination of the minutes of the meeting of the Board of Governors will show numerous occasions upon which the Board has done its utmost to encourage such ventures. You are correct in saying that AGMA is an organization to deal with the problems of American musical artists, but this does not preclude an appeal to its members as individuals to assist artists elsewhere where the need is proper and the object is worthwhile.

I trust that this will be some answer to your letter and, with your permission, since you have released your letter to the press and it has been published in "Musical Courier," I would like to release our answer as well.

Sincerely yours,
AMERICAN GUILD OF MUSICAL ARTISTS, INC.
Hyman R. Faine, Executive Secretary.

Aid Asked for Schubert Kin

September 14, 1948
New York 23, N. Y.

To The Musical Courier:

This is an appeal for help for the descendents of Franz Schubert. He never married, but his brother did, and that brother's great-grandchildren are now in Vienna, living in poverty. The oldest daughter is almost blind; Robert, who is 16, is a student in a commercial school, and says that his greatest dream is to have enough to eat just once. Walter is 22, and was studying to be a pianist, but he was crippled during the war, and has given up his work. Hanna, his sister, had ambitions to become a dancer, but she is the only one in the family who can supply them with a full meal by her work, and so she has no time to devote to practice. Their father died of malnutrition three years ago.

There are many other families in Europe in the same plight, I know, but surely music lovers would want to help the relatives of one of our most beloved composers, for his sake.

This story was originally published in a Viennese paper, "Das Liebesgabenpaket" whose address is:

"Das Liebesgabenpaket"
Bazar-Zeitschriftenverlag, G.M.B.H.
Stalinplatz
Wien III, Austria

Their address can probably be obtained from this paper.

MISS PATRICIA SHAW.

Music Editor:

The Zionist Choral Society, under the direction of Harry Coopersmith, Music Director of the Jewish Education Committee of New York takes pleasure in announcing the opening of the new season.

The Society devotes itself to the study and performance of Hebrew, modern Palestinian, Yiddish and English choral music.

Rehearsals are held every Thursday evening (beginning with September 30) at 8:00 p.m., in the auditorium of the Jewish Settlement House, 128 Stanton Street, New York.

Lucia di Lammermoor

Glasgow, Scotland.

To the Musical Courier:

I was much interested in the letter from Mr. Ivor Newton which appeared in your August issue. I submitted the question of the "scene" of Scott's Bride of Lammermoor, to my brother, W. M. Parker, who is a recognized authority on Scott and has many years' experience of research in this field, when it was mentioned in connection with Lily Pons's visit to Scotland. You may like to know his view.

The identification of Ravenswood Castle has never been certain. Constable, Scott's publisher, appeared to think that Crichton Castle was meant. Another suggestion was Winton Castle in Haddingtonshire, but this is not in ruins, which does not agree with Scott's description.

In all his researches my brother has never come across the suggestion that the place mentioned by Mr. Newton was the "scene" which Scott chose for his story.

Yours sincerely,
D. C. PARKER.

More About the Slur

Cincinnati, Ohio.

To the Musical Courier:

The splendid article Vision and Supervision in Piano Teaching by Carl M. Roeder in the August issue of Musical Courier, especially its reference to the slur, gives me an impulse to add a few words in order to definitely clarify the existing confusion about the meaning and the use of a slur as an interpretative indication.

The simplest way out of it is to call the students' attention to the fact that there are *two* kinds of slurs, the *phrasing* slur and the *grouping* slur, and that only the end of a *phrasing* slur should cause the hand (or rather the arm) to be lifted, thereby separating a finished phrase from the next one, or from the next note.

The *grouping* slur, which binds a number of notes in a succession of measures, is nothing else but a legato slur, and is entirely unnecessary, because everything should be played legato, unless there is an indication to the contrary.

In recent editions phrasing slurs are indicated by a dot above the last note of the phrase, while grouping slurs in a sequence of measures are delicately connected, so as not to cause the inexperienced student to break the continuity.

At this occasion I would like also to discuss the term "portamento," used extensively to denote a slur over staccato dots. The more accurate term for the indication of this particular touch on the piano is "portato" which means "carried over" (the Germans call it "getragen," which means the same). I use the term "non-legato" which indicates more clearly the essence of this touch on the piano. The term "portamento," which means sliding from one note to another, should only be applied in connection with singing or with string instruments.

I was very much impressed with the depth of thought and with the literary quality of Mr. Roeder's article. His stressing the importance of correct phrasing will, I hope, find its way into the minds of serious students, because phrasing, especially dynamic phrasing, gives a performance life and emotional quality.

DR. KAROL LISZNIEWSKA.

New York, N. Y.

Identification of "? ? ?"

To the Musical Courier:

In answer to the question printed on page 5 of your August issue I am glad to identify myself as one of your "??" at Ernest Schelling's party. The gentleman next to me, next to Georges Barrere on the back row was Count Gaston Dru de Mongelas.

Very truly yours,
MRS. JOHN DEWITT PELTZ,
Editor, Opera News.

Westminster Choir to Tour

The Westminster Choir, conducted by John Williamson, is scheduled for two major concert tours, in October and November in the midwest and Texas, in March to the South. In addition the 175-voice Westminster Choir will sing the Mahler Second Symphony and the Beethoven Ninth Symphony with the New York Philharmonic Symphony Orchestra under the baton of Bruno Walter.

Suzanne Sten to Be Soloist

Suzanne Sten will be soloist on Oct. 26 and 27 with the Erie Philharmonic Orchestra, under the direction of Fritz Mahler. She will be heard in the first American performance with orchestra of Alben Berg's Sieben fruhe Lieder (Seven early Songs, dated 1907).

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E. ROBERT SCHMITZ SUMMER MASTER SESSION, pictured in the main studio of the Schmitz School, San Francisco, Calif.

SCHMITZ SUMMER MASTER SESSION

The 29th consecutive summer session for pianists, performers, and teachers, conducted by E. Robert Schmitz, French pianist, from July 2 to Aug. 14, was sponsored by the San Francisco State College. Full college credit (six units) was given for classes in interpretation and technique.

Numerous activities sponsored by the session and by the community included recitals by members of the Schmitz class and concerts at Stern Grove. Lectures and plays by civic organizations and related courses in the Division of Creative Art at San Francisco State College were made available to enrolled students, in addition to week-end excursions to the seashore, Monterey Bay, Marin County, the Sierras, and other points of interest in and around the San Francisco Bay region.

Summer sessions were concluded with the awarding of the prizes for the piano division of the North-American Prize Contest, Aug. 16, 1948.

As this is a credited school, listed with the Veteran's Administration as affiliated with San Francisco State College, many veterans took advantage of this opportunity, and some are well on the road to a promising musical future. Fourteen States of the Union were represented in addition to Canada and the Philippine Islands.

Two of the winners of the North-American Prize contest, second and third place respectively, were both Canadians; namely, Madeleine Blais, and Harry Sommers. The first prize of $1,000 was awarded Jacqueline Drucker of San Francisco.

Dance Instruction An Aid to Singers

CHARLOTTE ELLIS

A new type of dance class has been attracting the interest of stage directors, concert managers and voice teachers. This class—or classes, for there are more than one—conducted by Charlotte Ellis, emphasizes the coordination of graceful movement and dramatic expression with operatic singing.

It is widely recognized that operatic singers are often handicapped by inadequate training in motion geared to the tempo and rhythms of opera. Lack of knowledge of relaxation and body control can make stage directions, such as falls, a hazardous assignment. As Herbert Graf, the Metropolitan Opera House stage director says, "Coordination of body movements and expression are of greatest preparatory value to young operatic artists." It was only after her own studies of voice and opera, and her association with operatic singers, that Miss Ellis became aware of the acute need for mastering the technique of coordinated gesture, expression and movement. Based on her own intensive dance training, combined with her operatic knowledge, Miss Ellis developed wholly original methods of quickly guiding opera singers in the achievement of grace and ease on the stage. Its value has been hailed by such singers as the Metropolitan's Lorenzo Alvary, who holds that Miss Ellis' classes "eliminate a formidable liability of young artists—inhibited stage movements."

Miss Ellis does not teach pantomime acting or dancing in the usual sense. She uses simple dance techniques to stimulate dramatic expression and then applies it to operatic sequence. In this manner the younger singer develops an understanding of the unity of movement, drama and song. This type of training is also a helpful aid to the performer in executing stage runs, walks, falls and other techniques of stage deportment. It is well-known that the visual beauty of an opera singer's performance is often destroyed by awkwardness, and outmoded and meaningless gesture. It is equally true that an uncontrolled body movement can inhibit tone. With the advent of television, visual beauty assumes an added importance.—R. K.

Goldberg on First American Tour

Szymon Goldberg, violinist, here for his first American tour, will give a recital at Carnegie Hall on Oct. 10 and be soloist with the New York Philharmonic Orchestra early in December. Other orchestras with which Mr. Goldberg will play are the Chicago, New Haven Symphony and Waukegan Philharmonic. Recitals are scheduled for Louisville, Dubuque, Montreal and the Washington Irving High School in New York.

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Do You Know That—

Kurt Baum, Metropolitan Opera tenor, will appear with the San Francisco Opera Company this fall and in concert throughout the country. In December he opens the season at La Scala Opera apearing in Il Trovatore.

•

A new adult education course in Operatic Conducting is scheduled by Dr. Fritz Stiedry of the Metropolitan Opera, at Hunter College this winter. The course will give practical instruction in technique and interpretation of operatic scores.

•

Mrs. Walter Golde has been playing chamber music in Italy and will play in Switzerland and France before returning to New York in Oct. Mrs. Golde is president of the Leschetizky Association of America.

•

Aurora Mauro-Cottone, pianist, had a return engagement with the Buffalo Symphony Orchestra on Sept. 8, playing the Tchaikovsky Concerto.

•

Rose Bampton, in Buenos Aires since Aug. 8 for the Teatro Colon season, sang the title role in the first performance there of the Strauss opera Daphne. Before the season closes Oct. 31 the soprano also will be heard in Der Freichutz, Marriage of Figaro, Tristan und Isolde and Gotterdammerung.

•

Florence Mercur, concert pianist, had the unique distinction of taking a role on the legitimate stage in which she not only acted but also played semi-classical and popular music. The play, A Slight Case of Murder, was presented Aug. 17-22 by the Theatre Show Case (a summer stock company) at Cedar Grove, N. J.

•

A course in The Operas of Mozart is offered for the first time this fall at the New York University Division of General Education, supervised by Ralph Bates, author and critic.

•

Dr. D. C. Dounis is holding violin master classes in Los Angeles. His assistant, Leona Flood, is with him. Dr. Dounis returns to his New York Studio on Nov. 8.

•

Mona Paulee, mezzo-soprano, left on Sept. 22 to fill six concert dates in Central America. They are: Sept. 24 and 25, Dominican Republic; Sept. 28, Havana; Sept. 30, Kingston, Jamaica; Oct. 4, Guatamala; Oct. 5, San Salvador.

•

The Berkshire String Quartet has taken up residence at Indiana University, where its members have joined the faculty of the University's School of Music.

•

Heinz Unger, conductor, is now under the management of N. C. A. C.

•

Aksel Schiotz, Danish tenor, will arrive on the Gripsholm Oct. 4. He makes his American debut at Town Hall on Oct. 20.

Lily Windsor, soprano, opens her fall concert tour at the County Center in White Plains, N. Y., Oct. 15. Following her tour she returns to Italy to resume activities with the Rome Royal Opera, where she is scheduled to sing Traviata and La Boheme.

•

Under the leadership of Major William F. Santelmann, the U. S. Marine Band will stage its annual concert tour during the period from Oct. 3 to Nov. 20. Forty-nine appearances have been booked, each concert under auspices of a local charity which will receive all of the net proceeds.

•

Opera '48 opens its season on Sept. 30 at the Joan of Arc Theatre with Eugene d'Albert's Tiefland, with Siegfried Landau conducting.

•

Elizabeth Schumann, following two concerts in Copenhagen, Denmark, is now touring England. She will have two return engagements in Paris before coming back to the States early in November.

•

Alexander Sved, following appearances in opera in Italy, returns to this country in Oct. to open his concert season in Pittsburgh later in the month. His New York recital is scheduled for Jan. 30. Mr. Sved again will be heard at the Metropolitan during the entire season.

•

It is reported that 84 year old Richard Strauss has completed the composition of a song for soprano and orchestra, In Abendrot, to a poem of Eichendorff.

•

Zinaida Alvers will sing in Chicago early in November, followed by recitals in Dubuque, Iowa; Pontiac, Ill.; and Grand Haven, Mich. Her New York recital is scheduled for Dec.

•

Joseph Rosenstock will appear with the New York City Opera Company this fall for the first time. He has returned from Havana, Cuba, where he conducted the Havana Philharmonic Orchestra.

•

The Dessoff Choirs plans for the season include a joint cappella concert with Bennington College Chorus on Dec. 5; Christmas program, Dec. 18; a repeat performance by request of Haydn's Creation, April 1; and an evening of Bach, Purcell, and others at the Metropolitan Museum in late April.

•

Mr. and Mrs. Ernst Fischer gave a program of songs and operatic arias for the benefit of the Rock Ridge Community Club on Sept. 4.

•

Mrs. John L. Whitehurst, well-known civic leader and clubwoman of Maryland, has accepted the post of president of the Women's Association affiliated with the Baltimore Symphony Orchestra. Mrs. Whitehurst succeeds Mrs. Charles S. Garland.

Scott Heads Theater Organization

Henry L. Scott, concert pianist and humorist, has been elected president of the newly organized American Community Theater Corporation, formed to encourage the solo theater, defined as an evening or series of evenings featuring one performer. Scheduled as the opening event in a Broadway house is an all piano revue, Concerto for Fun, presenting Scott. Plans also include presentation of Ruth Draper, Virginia Sale and others in community theater series in the United States and Canada.

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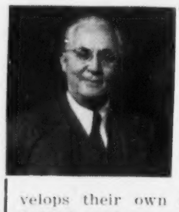

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Natl. Academy Begins Fall Semester

The National Academy of Vocal Arts will open for its fall semester Oct. 4. In addition to the classical courses in song and vocal technic, the curricula includes this season, a popular song and operetta vocal department. The acting workshop curriculum features show-case productions, public speaking, accent elimination and speech correction. A television workshop will offer instruction to actors, directors, writers and producers, as will also the radio department.

ARTHUR LESSAC, director of the National Academy of Vocal Arts, welcomes new members of the faculty, l-r, Ivan Petroff, Katherine Rosantanaki, Cristos Vrionides, Mr. Lessac.

Child education in various phases of music is emphasized with lessons in drama and dance included to provide a well-rounded cultural background leading to specialized intensive training for the child-professional.

The faculty list is lengthy and comprehensive, with specialists included for all branches of music pedagogy and allied arts. On the roster are James R. Anthony, Blanche Bernard, Lee Cass, Mortimer Cass, Mitchell Chetel, Lucian D'Alloro, Florence White Fallow, Milton Feher, Irving Halevy, Arthur Simon, Nell Tangeman, Theodore Thurston, Warner Watson, Bernard Kwartin, Arthur Lessac, Jan Lindermann, John Reich, JeaJn Renolt, Katherine Rosantonaki, Willie Thomas Jones, Ivan Petroff, Titiana Pobers, Rudolph Ulanofsky, Christo Vrionides. In the instrumental department are also Henry Bove, Attilo Marchetti, Frank M. Re, William Trute, Nicholas Giuliano, Samuel Gershek, Carmelo Ippolito, George Constantinides.

Buffalo Symphony Inaugurates Baby Sitter Service

Arrangements have been completed to provide experienced baby sitters on concert nights for all Buffalo Symphony series ticket purchasers during the season, according to an announcement by R. E. MacIntyre, manager of the Buffalo Philharmonic Orchestra. In soliciting for subscriptions the association found that hundreds of young married people were anxious to attend the symphony concerts but could not afford to invest in the series of ten concerts without an assurance that their children would be well-cared for during the evening. The group represented so large a proportion of the potential audience that something had to be done about it. Thus, in addition to the price of the series, all the young parents need is the fee for the sitter upon returning from the concert, and the management of the Buffalo Philharmonic Orchestra will take care of the rest of the details.

Met. to Open Nov. 29

The opening date of the Metropolitan Opera Association, as announced by Edward Johnson, director, will be the first subscription performance, Monday evening Nov. 29. The season will comprise 16 weeks. Subscription performances will run consecutively Monday, Wednesday, Thursday, Friday evenings and Saturday matinees. The Saturday night series will begin Dec. 11 and will continue for 14 weeks. First week opera and cast announcement will be made later.

Lohengrin Tops the List

The Wedding March has been on the Hit Parade for several of the vocal teachers this summer. Later cards received announced the marriage of Louise de Vitalis to Romley Fell, regional governor of the Eastern District of the National Association of Teachers of Singing, in Plainfield, N. J.; and of Edith Nichols, who studied with Lili Lehman and has taught well-known singers in the metropolitan area, to August Alfred Heeser of Oakland, Calif.

MARIA CASCARELLI, dramatic soprano, after seven years study with Italian and American teachers, has a repertoire of seven operas—Aida, Tosca, Cavaliera Rusticana, Bohème, Pagliacci and Trovatore. In addition to appearing in concert and opera, Miss Cascarelli has been heard on WJZ, WEVD, WHOM and Dumont Television.

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NEW PUBLICATIONS

We are happy to report that Philharmonia pocket scores are available in this country again at fair prices through Associated Music Publishers. So far we have received the following titles: Bruckner's D minor Symphony (Op. Posth), Mendelssohn's Midsummernight's Dream, Mozart's G minor Symphony (K. No. 550), G. F. Malipiero's Impressioni Dal Vero, Wagner's Tristan and Isolde Prelude and Isolde's Love Death, the Lohengrin, Ride of the Valkyries, Rienzi, Tannhauser, Mastersinger of Nuremberg and Flying Dutchman Overtures; Beethoven's Missa Solemnis, C major (Op. 21) and F major (Op. 68) Symphonies, and B flat major (op. 130/Op. 133) String Quartet; Bach's Cantatas Nos. 56 and 106, Brahms' F major (Op. 90 Symphony, Schumann's String Quartets (Op. 41) Nos. 2 and 3 in F and A major, Haydn's Mass in B flat major and Symphony XVII in C major, Rossini's The Thievish Magpie Overture from La Gazza Ladra, Smetana's Bartered Bride Overture, R. Strauss' Dance Suite after Francois Couperin, Nicolai's Merry Wives of Windsor and Reznicek's Donna Diana Overtures, Gal's String Quartet (Op. 16) and Directions for Score-Reading, Genzmer's Bremer Sinfonie, Casella's Paganiniana, Theodor Berger's Legend of Prince Eugen, Dittersdorf's G major (No. 3) and Pfitzner's (Op. 56) C sharp minor string quartets.

Lour Harrison, composer and recipient of $1,000 award from the Institute of Arts & Letters, has been appointed to the Artist Faculty of Greenwich House Music School . . . Marian Cadwallader is manager of the new Carl Fischer Concert Hall . . A piece with a removable title to fit any locale is George Kleinsinger's Brooklyn Baseball Cantata. According to Mills the title has been switched to Charleston Rebel Cantata expressly for the Charleston Symphony.

Books

Theory of Harmony, by Arnold Schoenberg, translated by Robert D. W. Adams. Philosophical Library, N. Y. $7.50.

Let nobody be afraid. This text on harmony by the leading exponent of the twelve-tone technique is as orthodox as Wedge, more orthodox than Hindemith or Piston. It was first written in 1911, passing through successive German editions, and is nothing that any professor, no matter how academic, would keep from his classes. As in most traditional texts, Schoenberg starts with the major triad, slowly leads into voice leading, inversions, seventh chords, minor modes, the VII chord and more complicated matters. The book is logically and painstakingly assembled, its expositions and analyses are clear, and its musical examples copious. Schoenberg's foreword throws some light on his philosophy: "This book I have learned from my pupils . . . Everything was resolved into directions, which is no more binding upon the student than upon the teacher. If the student does better without the directions then let him do without. The teacher must also have the courage to be in the wrong. He must not pose as infallible, all-knowing and never erring, but as the tireless one who always seeks and sometimes finds." Which is a point of view as honest as it is rare and refreshing. The value of this edition would have been enhanced had the typography been clearer. Some of the musical examples are almost indecipherable, and aften the print is anything but legible.

French Grand Opera: An Art and a Business, by William L. Crosten. King's Crown Press, N. Y. $2.75.

"Grand opera" is loosely defined by the author as "more than a union of the arts. It is also a marriage between business and art." With this thesis in mind, he has taken that tpithalamic point in the French opera—1831—and followed it for a few years, roughly until 1836. Prior to 1831, the French opera was in a moribund state, and Mr. Crosten gives a lively account of how Dr. Louis Véron made it the showplace of Europe.

In 1831, after many ups and downs, the opera in Paris became a field for private exploitation. Individual enterprise did what state subsidy failed to do, and by giving the wealthy Parisian bourgeois what he wanted, Dr. Méron not only established a great institution but, while he was at it, made a lot of money for himself. He was shrewd enough to surround himself with the best brains, talent and singers—Halvéy as chorus master, Habeneck as conductor, Taglioni as chief dancer, the great Nourrit as leading tenor, Falcon as leading soprano, Auguste and his claque. And Véron's most valuable properties were the composer Meyerbeer and his librettist, Scribe. Mr. Crosten also goes into the development of stagecraft that marked those years, and presents a good analysis of plots in French opera (the tendency to stress events instead of people, to stress mankind to man; the corresponding size in scoring, and so on). There is less on the actual business side than one might expect, and some notable gaps are present. The book is a small one, though, and within its limitations it gives a good idea of French opera in the most glittering period of its history.

Westminster Retrospect: A Memoir of Sir Richard Terry, by Hilda Andrews. Oxford University Press. $3.50.

The late Sir Richard Terry (1865-1938), choirmaster and specialist in Catholic music, as well as music of early England, was for many years a potent force on the British musical scene. Almost singlehanded he fought for an appreciation of modal, polyphonic music and, in the words of the author of this small monograph, "In the rediscovery of our inheritance of music of the great polyphonic period in the sixteenth century, and in the continuous presentation of it to an awakened public, lies Sir Richard Terry's claim to a high place in our history." Hilda Andrews traces the outlines of Sir Richard's life, giving in the process much information about Elizabethan and pre-Elizabethan music, the church music of Palestrina, and allied subjects. Some light is also thrown upon the famous Encyclical, the Motu Proprio of Pope Pius X.

For Brass Quintet

Quintet in B Flat, by Robert Sanders. Music Press, Inc., N. Y. Score, $1.75; Score and parts, $3.

Mr. Sanders has scored this work for two trumpets (or cornets) in B flat, horn in F, and two trombones (or baritone). The music is a far cry from the standard tootlings usually assigned to such combinations, and the only places where the often-encountered um-pah-pah occur are those where the composer difinitely wishes it thus. The harmonies have a contemporary tinge, and the partwriting is unusually complex. There are three movements—Grave-allegro, adagio and allegro-vivo.

Score for Ballet

Adam Zero, by Arthur Bliss. Novello & Co., Ltd. H. W. Gray, N. Y. $6.25.

Adam Zero, which is one of the most popular ballets in the Sandler's Wells repertory, was given its first performance on April 8, 1946, at Covent Garden. Choreography by Robert Helpmann, scenario by Michael Benthall, music by Arthur Bliss. The ballet is described as "an allegory of the cycle of man's life—his birth, his passage through the spring, summer, autumn and winter of his existence, and his death." Bliss' score is, judging from the piano reduction, a study, heavily dramatic piece of writing. At befits the theme of eternal recurrence, the music opens and closes with the same fanfare-like motif. In between are some pungent sections of rhythmic composition, some powerful, psychologically apt musical descriptions(the section called Adam's Fate should be very exciting in its orchestral dress), and some lyric passages of considerable imagination (such as the Dance of Spring). If an orchestral suite is available, here is a good first American performance for some enterprising conductor.

For String Orchestra

The Whitehall Suite, by John Blow. Oxford University Press. Carl Fischer, Inc., N. Y. $3.

Arranged and edited from the original manuscript by H. Watkins Shaw, the Whitehall Suite is composed of several short pieces taken from the Odes and Welcome Songs written by Blow between 1685 and 1687 for one of the Restoration kings (James II or Charles II). They were performed in the palace at Whitehall, hence the name. There is an Overture, a bustling Allegro Vivace and Ground. All are charming and refreshing period pieces with a fascinating touch of modality. In this score a piano part is appended, for rehearsal only.

For Small Orchestra

Suite of Scottish Dances, arranged by William Alwyn. Oxford University Press. Carl Fischer, Inc., N. Y. $3.75.

The duration of this little suite is seven minutes. It is composed of seven brief dances—The Indian Queen, A Trip to Italy, Colonel Thornton's Strathspey, Reel—The Perth-shire Hunt, Reel—Loch Earn, Carleton House and Miss Ann Carnegie's Hornpipe. Alwyn has taken these tunes from five volumes dating about 1790. They are colorful, rhythmic, and are orchestrated with good taste. The "small orchestra" designated by Alwyn consists of flute, oboe, two clarinets in A, bassoon, two horns, trumpet, trombone, percussion and strings.

RICARDO ODNOPOSOFF

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Concertino for Piano and Orchestra

CONCERTINO, by Vincent Persichetti. Elkan-Vogel Co, Inc., Philadelphia. $2.

Persichetti has scored his Concertino in one movement, although it falls into the three-movement pattern — allegro moderato, andante, allegro molto. This is an effective work, modern in its harmonies but romantic in its construction and, often, figuration. The melodic interest, though a bit conventional, is of a pronounced order, and on the whole the Concertino is a successful enough piece of music to be investigated by concert pianists. Full score and orchestral parts are available on rental from the publisher.

For Piano Solo

PORTRAITS, by Virgil Thomson. Mercury Music Corp., N. Y. Volume 1, $2.

Eight portraits are present in this volume. Virgil Thomson usually composes these, according to the note prefacing the music, at one sitting. He has written over a hundred, many of them subsequently scored for orchestra. The present collection includes Pablo Picasso (Bugles and Birds), Minna Curtis (With Fife and Drums), Garrie Stettheimer (An Old Song), Mlle. Alvarez de Toledo (Tango Lullaby), Lou Harrison (Solitude), Georges Hugnet (Barcarolle), Alexander Smallens (Fugue), Maurice Grosser (Alternations). The actual significance of the portraits (most of which will carry no associations to the average player) aside, Thomson has composed a fairly simple set of piano pieces which in many cases are ingenious. Sometimes he asks too much from the player with normal hands (as some of the bass stretches of Tango Lullaby), but for the most part the writing is logical and the content has a refreshing improvisatory quality.

PIANO SONATA (1945-46)), by Elliott Carter. Music Press Inc., N. Y. $3.

About twenty minutes in length, this sonata is a seriously-conceived musicianly work, ambitious in scope, that to a large degree is successful. It is beautifully laid out and splendidly written for the solo instrument. Lacking perhaps a positive melodic flow, it nevertheless has strength and integrity, plus many well-conceived passages that make it a real contribution to American piano music. There are two movements, each of which is broken into integral units of their own.

For Two Pianos

SYNTHETIC WALTZES, by Virgil Thomson. Elkan-Vogel Co., Inc. Philadelphia. $2 complete.

Graceful, though shallow, this piece is somewhat too long for its material. It is saved, however, by a tongue-in-the-cheek, sophisticated acceptance of "Waves of the Danube" and other such clichès of waltz writing. The piece itself is easy to play and should offer no problems—stylistic ones excepted—to pianists of limited technical equipment.

ARABESQUE, by York Bowen. Oxford University Press. Carl Fischer, Inc., N. Y. $2 complete.

Like most of Bowen's piano writing, this two-piano Arabesque has a fairly thick texture, a harmonic pattern that is richly colored, and an underlying conservatism that is never actually reactionary. Some honest melodic writing is present, and while the work has a few difficult passages, there is nothing prohibitive as far as the average pianist is concerned. Concert two-piano teams should find this work of interest.

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MARGUERITE KOZENN snapped during a rehearsal with the Paris National Orchestra. At the left is Edouard Bervily, musical director Radiodiffusion Francaise, and Paul Bonneau, conductor. The soprano and her husband, Julius Chajes, composer-pianist, are on an extensive concert tour in Europe.

For Voice and Piano

TORTURES UNABATING (Martern Aller Arten), and CONSTANZE, CONSTANZE! (from Abduction from the Seraglio), by Mozart. Paragon Music Publishers, N. Y. $1 and 60c respectively.

Both of these popular arias from Mozart's Abduction from the Seraglio were probably reprinted from German plates. Only the German text is given. In the Martern Aller Arten, the long piano prelude (over two pages) is given in full. The Constanze aria is prefaced with four bars of recitative. Both editions are clearly printed.

FOUR SHAKESPEARE SONGS, by Bruce Montgomery. Novello and Co., Ltd. H. W. Gray, N. Y. $1.50.

The songs are Full Fathom Five; Come Away, Death; O Mistress Mine; and Tell Me, Where if Fancy Bred? Montgomery's treatment is highly twentieth-century, with no attempt to create an Elizabethan feeling. His harmonies are on the dissonant side, and he attempts to strike at the essential mood of the lyrics. Perhaps the most successful attempt is O Mistress Mine, where the long-phrased melodic line most closely matches the accentuation and music of the words.

MILLS DOORS, NEW BORN, THERE IS A LADY SWEET AND KIND, by Norman Dello Joio. Carl Fischer, Inc., N. Y. 50c each.

Each of the songs in this set is completely written. Mills Doors handles its grim yet pathetic message with a dark, gloomy quality. New Born, by the use of some quiet, widely-spaced chord progressions, establishes a far-away mood that has much more feeling than the text itself. Dello Joio handles the popular lyric There Is a Lady Sweet and Kind with sensitivity, getting an especially fine effect at the climax seven measures before the end.

Suite for Pipes

SUITE FOR PIPES, by R. Vaughan Williams. Oxford University Press. Carl Fischer, Inc., N. Y. $2.50.

By "pipes" are meant recorders. The scoring here is for treble, alto, tenor and bass pipes, and the work is in four movements—Intrada, Minuet, Valse and Finale (Jig). Although the music has a direct flow and a feeling of simplicity, Vaughn Williams has not spared the instrumentalists. The harmonic idiom, too, is quite individual. Several deliberate archaisms are present, all of which further the mood of this really charming little work.

CHORAL MUSIC RECEIVED

SATB

SEA CHARM, by Frederick Piket. 40c. An extended work set to poems from Langston Hughes' Dreamkeeper. It is divided into 11 sections — Water-Front Streets, Long Trip, Sea Calm, Sailor, Seascape, Mexican Market Woman, Beggar Boy, Parisian Beggar Woman, Irish Wake, Death of an Old Seaman and Sea Charm. The piece is to be sung a cappella, though there is a piano accompaniment for rehearsal, and the performance time is about 9 minutes. Associated Music Publishers, Inc.. N. Y.

SIX FOLK SONGS, by Johannes Brahms, 25c. These are a continuation of the excellent Arthur Jordan Conservatory of Music Choral Series. These songs—I'd Enter Your Garden, The Fiddler, How Sad Flow the Streams, At Night, Awake, Awake! and A House Stands 'Neath the Willows' Shade—are in the original Brahms a cappella settings. However, a piano score by Herbert Zipper, for rehearsal only, is furnished, together with an English translation by Harold Heiberg. Edw. B. Marks Music Corp., N. Y.

ENVOY, by Sven Lekberg. 16c. Francis Thompson furnishes the words for this atmospheric piece; there is a simple piano accompaniment for rehearsal use only. ROLL JORDAN ROLL, arr. by R. H. Gillum. 16c. An arrangement of the popular spiritual with plenty of effects and brief solo passages for mezzo and baritone. To be sung a cappella. J. Fischer & Bro., N. Y.

SEVEN CANONS, by Ernst Bacon. 35c. Here are seven competent and interestingly varied canons set to a diversity of lyrics. The first, titled God, dates back to Silesius (1624-77) with an English translation by Paul Carus; Sinai and The Little Children are from the Talmud; Schools and Rules is by William Blake; Chop—Cherry is by Robert Herrick; and finally two very humorous lyrics—The Pelican, and Money—have been authored anonymously. FOUR MADRIGALS, by Ned Rorem. 30c. These four madrigals have a piano accompaniment to be used for rehearsal only and are titled Parting, Flowers for the Graces, Love and An Absent Friend. Both the Madrigals and Canons are a part of the Contemporary Choral Series of which Hugh Ross is the general editor. Music Press, Inc., N. Y.

UP WITH ME INTO THE CLOUDS, by Donald Sellew. 20c. Set to words by William Wordsworth, this is a spirited piece with many crescendos taking the soprano up to A. There is a piano part to be used for rehearsal only. Oliver Ditson Co., Philadelphia.

WE ALL HAVE COLDS, by George F. Strickling. 20c. This is sub-titled a Fun Song and it has its share of shouts, sneezes, unison singing, hums and what nots, all performed a cappella. JOSHUA FIT THE BATTLE OF JERICHO, edited by George F. Strickling and arranged by Julian Webster. 20c. A novelty version of the old favorite, which is also available for TTBB. FREEDOM IS THE WORD, by Margaret Jones. 25c. A rousing number combining song with the spoken word in solo and chorus. HILU, HILU, HILU, HILU, arranged by Waino A. Mackey. 20c. This Finnish folk song has double soprano and bass parts and a piano accompaniment for rehearsal use. Broadcast Music, Inc., N. Y.

SSATB

MUSICIANS WRESTLE EVERYWHERE, by Elliott Carter. 30c. A madrigal for five mixed voices set to an Emily Dickinson verse. It can be performed either a cappella or with a string accompaniment. The score and parts are available on rental. Music Press, Inc., N. Y.

SUMMER, by Vivien Harvey. 20c. An a cappella chorus set to a selection from George Peele's Old Wives' Tale (1595). Broadcast Music, Inc., N. Y.

MARTHA WASHINGTON'S BENEDICTION, by Harvey Gaul. 18c. A three-part song for women's voices with soprano solo. The text is taken from a letter by Martha Washington to her daughter-in-law. FROM MY WINDOW, by Lily Strickland. 18c. A modest setting to the composer's own words. Oliver Ditson Co., Philadelphia.

THE NIGHT BIRD and THE TINKER, arranged by H. A. Schimerling. 16c and 12c respectively. Two Slovak folk tunes with English texts by Edwin McKinley and the Slovakian words included. Piano accompaniments are optional. ON THE BRIDGE, and GIRLS IN A GARDEN, arranged by H. A. Schimerling. 12c and 15c respectively. Here are two Czech folk songs with English versions, again by Mr. McKinley, with the native text furnished. The first mentioned is to be sung a cappella. Broadcast Music, Inc., N. Y.

TTBB

THE PETTICOAT AND THE WAISTCOAT, arranged by Ralph E. Marryott. 18c. A freely arranged folk song which comes under the category of "nonsense song." THE RING AND THE ROSE, arranged by Harvey Enders. 12c. Mr. Enders also furnishes the English version of this folk song and both are to be sung a cappella. Oliver Ditson Co., Philadelphia.

GOOD OLD G. WASHINGTON, words and music by Ralph Federer. 18c. A humorous chorus for men's voices with a piano accompaniment. Theodore Presser Co., Philadelphia.

TO MUSIC, by Franz Schubert. 15c. This is one in series of part-songs published especially for Glee Clubs of American Colleges and Universities, selected and arranged by Howard D. McKinney. The piano accompaniment is optional for performance. J. Fischer & Bro., N. Y.

THE WHIFFENPOOF SONG, THE RANGER'S SONG, and SIBONEY, arranged by Harry Robert Wilson. 25c each. Three popular pieces are here deftly arranged for glee club use. Miller Music Corp., and Leo Feist, Inc., N. Y.

SSAA

LA NOCHE ESTA SERENA, arranged by Sister M. Elaine. 15c. The title of this piece is translated Serene Night and is a traditional Spanish melody. The text is given in both Spanish and English. Broadcast Music, Inc., N. Y.

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BERNICE FROST SAYS...

MODERN TEACHING REPERTOIRE

Many piano teachers for too long have evaded presenting modern music to their pupils. "Must I teach modern music," "Of what value is it?" "Does modern music make it difficult to interest the pupil in classic music? These and similar questions only strengthen the conviction that every teacher should have a thorough understanding of this music. It means playing and studying it with a serious approach.

Modern music must be taught—it has much value both musically and pianistically—and it does not make the classics less interesting to the pupil.

Two teachers in recent letters asked if it were not better to delay presenting the modern idiom until something more definite is established. Something definite has been established for a long time.

As the history of music shows, there always has been modern music.

Just what is meant by the term modern music is difficult to answer, as what is modern today is old tomorrow.

The present concern is what the piano teacher is to do with this music that sounds different. Just as we take the child from the known to the unknown in all teaching procedures, we should continue this psychology in presenting the modern repertoire.

First, the teacher must be willing to use contemporary teaching literature which offers something for the listening other than the tonic, sub-dominant and dominant harmonies. It is shocking to find how banal, trite and unmusical these beautiful harmonies can sound in some of the teaching pieces of today.

Unfortunately the art of the old masters in using these basic harmonies has been lost in the passing of time.

Much music of easier grade levels is available to interest pupils of all ages. They enjoy unusual colorings, slight dissonances; tone clusters; the different modes; the whole tone scale; the pentatonic scales, etc. The forementioned are not modern in any sense and must not be considered so, but they will aid in preparing the pupil for the music of the more definite modern trend.

Let every student enjoy one or two of these solos during a season choose for the younger pupil, solos with programmatic titles. All pupils will enjoy playing such music and will find an outlet for true self expression. Classic music will continue to be the foundation of all music study but the new music should be a serious part of every pupil's repertoire.

Is not the new music of today to become part of the classic foundation of tomorrow?

Keeping Interest

How would you keep a pupil interested after the first excitement of lessons has worn off? C. O.—N. D.

This is a situation met much too often but can easily be handled if the teacher will keep in reserve a few attractive solos—easy, covering the keyboard and with a few full chords. Give one of these every few months and interest should return.

No Playing Progress

A pupil making no progress in actual piano playing is deriving other benefits from her piano lessons. Should I continue with these lessons and if so how long? I doubt whether there will ever be much pianistic growth due to lack of coordination. E. J.—Va.

While the piano teacher could not continue her profession without performing students it is not unwise to continue with a pupil who is developing character and finding human satisfaction from the piano lessons. Continue with this pupil and find satisfaction in your results.

Free Elbows

What can I give a twelve-year-old boy to keep his elbows free and away from his body? His elbows touch his body and all sense of freedom is lost.
K. S.—North Carolina.

Give the young man solos that cover the keyboard to the extreme. In this manner he will have to free his elbows. Suggest you select compostions that are easy for him to play, about one grade level below his present work.

Solos for Technic

Should you ever give pieces too difficult for pupil in order to develop technic? D. B.—Kansas.

Technic should be developed through material rather easy for the pupil. Otherwise there will be tension and stiffening of playing conditions which will defeat your purpose. I suggest that pupils should never be given material too difficult for them.

Up and Down the Guild Keyboard

MRS. ARTHUR J. ROSENTHAL, Newark Chairman of N.G.P.T.; vice-president of Music Educators Association of New Jersey; served as adjudicator for New Jersey Federation; as music chairman for Nat'l. Council of Jewish Women, and for Y.M.H.A.; teacher of Laura Jane Klein, Paderewski Medal Winner.

Recently reported achievements by pupils of members of the National Giuld of Piano Teachers: **Marian Eberson,** pupil of LaSalle Spier (Washington, D. C.) won the $1000 scholarship offered by Rollins College through the Guild. **Rheta Jones,** pupil of Mrs. Philip Spier (Greenville, Ala.) won $1500 scholarship at Eastman School. **Arthur LaBrew,** pupil of Beulah Robosson (Detroit) won first prize of $150 in contest of Nat'l. Ass'n. of Negro Musicians, plus a scholarship at Oberlin. **Five pupils** of Tekla Staffel (San Antonio) won Paderewski medals. **Arthur Alan Olsen,** pupil of Theodore Bergman (Minneapolis) won first place in Class A of Chicagoland Music Festival. **Suzanne Nelson** won $125 scholarship at University of Omaha, and **Avonelle Otis** $200; **Joanne Smith,** partial scholarship at University of Nebraska, all pupils of Mr. and Mrs. Cecil Berryman (Omaha). **Marion Stanton,** pupil of Mae S. Swancott (Whitesboro, N. Y.) enters Wells College on a scholarship. **Clarence Zaar,** pupil of Gene Fiset (Seattle) won full scholarship to E. Robert Schmitz summer session at San Francisco. **Luise Voskerchian,** pupil of Gladys Ondricek (Boston) has played manv times with regular Boston Symphony concerts, and three times this summer at the Pops and Opening Night of the Esplanade Concerts. **Louis Sharples,** also pupil of Mme. Ondricek, was awarded a summer scholarship at Phillips-Andover Academy in recognition of his musical progress. All of the above have had the advantage of Guild Auditions.

Five members of NGPT were asked: "What do you consider the five most important requisites for a concert pianist?"

Mme. Sturkow Ryder, Berkeley, Cal. answers: "Technical equipment, reliable memory, histrionic ability, imagination, poetic insight."

Ralph Leopold, New York: "Fluent digital technic, balance of tone and differentiation of touch, sensitive use of pedals, knowledge and control of rhythm, keen understanding and ability to project the spirit of the works performed."

Irma Schenuit Hall, Milwaukee: "True musical talent; well-balanced nervous system; background of broad, sound, consistent fundamental training; full technical equipment; adequate financial backing."

Miriam Gordon Landrum, Austin, Texas: "Ability to create emotional response from audience, ability to subordinate personality to music; to create impression of enjoyment in playing; graciousness; well-balanced program."

Edith Gyllenberg Waxberg, Providence, R. I.: "Play from the heart with poetic feeling; play with a sense of the dramatic; own a good memory and a workable technic."

Technical Demonstration Desirable

Hilda Crevenna, a teacher of voice who is continuing her own concert appearances, the most recent being in Carnegie Recital Hall, Oct. 1, believes that the ability to demonstrate tone and timbre and technic is of utmost importance in the process of imparting a correct, spontaneous and enduring method of singing by instructor to pupil.

"In teaching it is vital to be able to illustrate effectively for the pupil those shadings and nuances which distinguish the accomplished artist from the student," she stated. "It is not sufficient," she continued, "to train the pupil's ear by explanation alone. I do not think that the method of teaching by demonstration is widely enough practiced, perhaps because it requires the teacher to give concerts and recitals as an incentive to keep his voice in good form.

"However, I cannot imagine living without singing for it has provided me with some of the most rewarding experiences of my life. I believe that I have been able to pass on my personal joy in singing to my pupils in various parts of Europe and now in this country. Long experience in teaching has shown me that even exercises can be sung with pleasure. It is also a wonderful feeling to have one's voice so placed that years of singing will not do it any harm.

"Of course, keeping fit vocally and alert mentally for career work means constant application and concentration of purpose. The rewards? The affection and gratitude of my pupils and their success which proves that the method of teaching by demonstration is of great value in forwarding the progress of effective production and true artistry."

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MUSIC FOR THE TEACHER

Reviewed by HENRY HARRIS

For Voice

Twenty-Five Favorite Songs for Young Girls, $1.25. A valuable collection of vocal material which is suited for the character and capabilities of young girls' voices. 24 composers are represented in the album. G. Schirmer, Inc., N. Y.

The Lovely Lass O'Inverness; Enchantress, Farewell; Bonny Laddie, Highland Laddie; Again, My Lyre; Sally in Our Alley, arranged by Marie Strasburger from Scotch Airs by Beethoven, 50c each. Taking five Scotch Airs by Beethoven, Miss Strasburger has found a tasteful and clever result by joining the music to poems by such poets as Robert Burns and Walter Scott. These songs can provide serious and effective work. Mills Music, Inc., N. Y.

Men of the Haganah, by Harry E. Anik. 50c. For voice or unison chorus and piano. A rousing march illustrating the spirit and courage of the Haganah patriots. In medium range. Malaguena, by Ernesto Lecuona, 60c. The popular piano piece arranged as a colorful vocal number, with English lyrics by Marian Banks and Spanish lyrics by the composer. The accompaniment is not quite as difficult as the original piece, but requires capability. Medium range. Edward B. Marks Music Corp., N. Y.

The Prairie's Callin' Me Home, by Jacques Wolfe, 50c. An appropriately masculine song of our western ranges. Medium voice. Carl Fischer, Inc., N. Y.

Wind Ensembles

March, by C. P. E. Bach, for 3 trumpets and timpani; Prelude and Fugue, by J. S. Bach, for 2 trumpets and 2 trombones; In Modo Religioso, by Glazounov, for trumpet, French horn and 2 trombones; Six Easy Duos, by Mueller, for 2 clarinets, 75c each. New additions to the Marks Educational Music Library series, providing works of musical content for small groups of wind instruments. The score of the highest playing instrument serves also as a conductor's part. Edward B. Marks Music Corp., N. Y.

For Saxophone and Clarinet

How to Double and Triple Staccato, by Kenneth Douse, $2. A method providing a systematic and thorough training in rapid double and triple tonguing. The composer is saxophone soloist with the U. S. Marine Band. The preface offers suggestions for practicing. M. Baron Co., N. Y.

Harmony Texts

Elementary Harmony, by William J. Mitchell, $5.35. A revised edition of the scholarly text published in 1939 by Prof. Mitchell of Columbia University. Some sections have been clarified and simplified, more exercises are included, and a chart gives the approximate time the average student might spend on each chapter. Prentice-Hall, Inc., N. Y.

Books

Claude of France, The Story of Debussy, by Harry B. Harvey; Slavonic Rhapsody, The Life of Antonin Dvorak, by Jan van Straaten, $2.75 each. These accounts of two famous musicians are addressed primarily to youthful readers, presenting the factual biographical events and their significance in an easily understood manner. Debussy's portrait shows him as the musical rebel, persistently asking "why?" to the rules of tradition, and blazing new trails. Dvorak lives as the product of the common people, seeking to express in music his hope for his countrymen's freedom. Each book about 200 pages, illustrated by drawings. Allen, Towne & Heath, Inc., N. Y.

Reviewed by T. ROBIN MacLACHLAN

For Piano Solo

Four new piano solos by Marion Bauer. Tumbling Tommy, 35c. A fast, staccato piece built from triads in three note form. A New Solfeggieto (after C. P. E. Bach) 35c. An original modern, which bows to C. P. E. Bach as its melody line follows scale and arpeggio patterns. Parade, 35c. This little piece has slightly more discord in its make-up than the others. A fourth number, Spring Day, consists of three easy and charming little pieces to satisfy a taste for mild modernism. Mercury Music Corporation.

Sword Dance, by Aram Khachaturian, arranged for easy piano solo by Larry Anthony, 40c. The arranger has attempted a difficult task. A simplified arrangement has been accomplished by thinning harmonies, but a fairly good technic is required for the tempo, *Allegro molto.* Edward B. Marks Music Corporation.

Swincopation, by Mark Nevin, 40c. This is a pleasant sample of swing music for the third and fourth grades. The pupil may need some guidance in playing the wide bass skips and triplet rhythm. Further complexities in rhythm and technic have been avoided. Pianino Waltz, by Mark Nevin, 30c. An easy and melodious waltz for second year pupils. The School's on Fire!, by Howard Kasschau, 40c. A good study-piece of very simple construction, in the key of C major. A short melodic middle section supplies contrast to the rushing chromatic scale passages of the first part. The entire piece may be learned by rote very easily. Schroeder and Gunther, Inc.

Pigeon-Toed Penguin, by Irving Fields, 75c. A novel interpretation of the penguin's droll walk is cleverly conveyed by a repeated accompanimental pattern for the left hand. The piece is light and humorous, six pages in length and modern — popular in idiom. Remick Music Corporation.

Piano Books

21 Tunes for the Young Pianist, by Barbara Steinbach, $1.00. The 21 short pieces are all original. They are cleverly fashioned to sound more difficult than they are. In the 43 pages generous space is allowed for illustrations which contribute much to the child's interest. As a supplement to second year work the book will be found helpful in teaching legato, staccato, easy phrasing and the first study of ornamentation. G. Schirmer, Inc.

Young America at the Piano, by Raymond Burrows, Ed. D. and Ella Mason Ahearn, 75c. This is the third book of an educational series by the same authors. Book III is designed to complete the first year's work at the piano. Emphasis is placed on reading and musical background. With these objectives in mind, arrangements have been made of folk music and themes from the great masters. For ensemble work with beginners a companion book for violin has been compiled by Harris, Burrows and Ahearn. C. C. Birchard and Co.

Piano Technic, by Michael Aaron, Books I and II, each 75c. Among the first studies of this series, some are built on simple exercises repeated in sequence. Interspersed are attractive studies, each developing some point in piano technic. As the second book progresses, more of the studies assume the shape of little pieces, in which the underlying technic is perhaps less obvious but none the less effective in piano instruction. Mills Music, Inc.

Little Rhymes to Sing and Play, by Mildred Hofstad, 60c. This is a book of folk songs, arranged in five-finger position for beginners. The songs are those most often sung and best liked by school or pre-school children. Words are written in for each piece so that they may be used for singing, dancing and playing. The John Church Company.

My Favorite Repertoire Album, edited by Maxwell Eckstein, $1.50. Twenty-two perennial concert favorites of the romantic and modern literature are to be found in the 195 pages of this volume. All are presented in original form, well edited with markings for fingering, pedaling and dynamics. Brahms and Liszt are represented by Rhapsodies, Chopin by Berceuse and three Etudes, Ravel and Shostakovich by Jeux d'Eau and Polka, respectively. Carl Fischer, Inc.

Second Year Technique, by Anna Priscilla Risher, 75c. Twenty exercises for the development of finger position and finger technic. The exercises are written in contrary motion, in sequences up and down the scale. There are special exercises for each finger, scale work and hand extension. This is a specialized book which covers the field of early finger technic pretty thorough. The Arthus P. Schmidt Co.

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Karol Fahnestock, American pianist, teacher and composer, has been teaching at the Richmond Conservatory of Music, Richmond, Ind., for the past year and expects to continue in that position for the coming season. Mr. Fahnestock is working on several new compositions.

●

Sergei Matusewitch will present three artist-students in accordion recitals at the Educational Alliance—Jacob Kudevz, Oct. 24; Richard Fucci, Nov. 21; Peter Schwartz, Dec. 19.

●

New members are invited to join the Alcaro Symphonic Accordion Orchestra of the Alcaro Music Studios. Especially needed are accordionists and violinists. Mr. Alcaro has enlarged his studios, and expanded activities are planned for the fall.

●

Lillian Cantella, an Alcaro artist student, played several accordion solos and also for a group of dancers at the Grand Central Palace at a concert sponsored by the Bay Ridge High School.

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Anent Emma Roberts

Emma Roberts, mezzo-contralto, brings to the teaching field the vocal knowledge gained in an extensive concert career that has included appearances in recital and with leading organizations throughout this country. Besides recitals in Town Hall and elsewhere, Miss Roberts has been soloist with such orchestras as the Boston, Cincinnati, Chicago and Detroit symphonies, the Cleveland Orchestra, Russian Symphony, Philadelphia Orchestra, St. Louis Symphony, New York Symphony and New York Philharmonic and the Metropolitan Opera Orchestra. She has also been featured with the New York Oratorio Society, the Handel and Haydn Society of Boston, Brooklyn's Apollo Club; with the Boston Symphony Quartet and the South Mountain Quartet; the Ann Arbor, Worcester and many other festivals. She has sung at the Macon, Ga., Festival, and that city's Rotary Club made her an honorary member. She is said to be the only woman holding such membership, her only predecessors were Lillian Russell and Schumann-Heink.

EMMA ROBERTS

New Appointees at Minneapolis College

The Minneapolis College of Music announces six new faculty members: Frederic Voloninis, violinist; Frederic Smith, baritone; Mabel Jacobs, contralto; Genevieve Collista Klevickis and Mary Barbara Ferguson, sopranos, and Clayton Hutchins, the last mentioned as instructor of drum and percussion instruments.

Mannes Music School News

Mannes Music School announces the appointment of two assistant directors. Felix Salzer, who for the past seven years has been head of the theory department, will be assistant director of the graduate and undergraduate school. Shirley Van Brunt,' who has been a member of the piano and theory faculty, will be assistant director of the preparatory school.

Among the new members of the faculty are Bohuslav Martinu, composition; Jacqueline Marcault, piano; Lotte Leonard and Cleora Wood, voice; Gordon Pulis, trombone; Walter Rosenberger, tympani and percussion. Paul Berl will serve as an additional coach in the opera department.

A class in interpretation for advanced instrumentalists will be conducted by George Enesco on Wednesday afternoons from November to April. This class is open to listeners as well as performers.

The opera department will give a performance of Mozart's Don Giovanni in February.

Miller Students in Opera and Concert

Artist-students of Rosalie Miller have filled many assignments this summer. Regina Resnik has sung with orchestra and in opera in Chicago and Indianapolis. Following an appearance at Central City, Colo., Anne Bollinger sang with orchestras in New Orleans and Minneapolis. Eunice Alberts was in the presention of Debussy's La Demoiselle élue at the Tanglewood Festival, and Robert Goss had a leading role there with Boris Goldovsky's production of The Turk in Italy. He also sang in The Wedding by Gretchaninoff.

A Latin-American pupil, Hilda Olgiser, has returned to Quito, Ecuador, to sing in recital and with orchestra before returning for further study. Lelya Tenen, after appearing in Carmen in Syracuse, is singing in Maplewood, N. H. Florida audiences heard Ruth Stewart in recital this spring; she subsequently joined the opera class at the Juilliard Summer school and sang in scenes from Aida in a recent program there.

Opportunity for Orchestral Training

The Young Men's Symphony Orchestra, Max Jacobs, conductor, now entering its 45th year, will resume rehearsals on Oct. 3 at the City Center, New York. Membership is open to qualified young musicians, both men and women, desiring orchestral training to fit them for a professional career. Tuition is free.

Auditions will be held Oct. 14 and Oct. 21 at the City Center from 8:30 to 11:00 p. m., for membership in the newly organized Manhattan String Orchestra, of which Mr. Jacobs also is conductor.

Prof. Weschler Holding Weekly Seminars

In talking of her new series of weekly seminars, tentatively titled Guidance for Piano Teachers, Prof. Angela Weschler, of the New York College of Music, said: "The purpose of this seminar is to introduce the practicing or prospective piano teacher to a planned approach toward the musical education of each individual student. Demonstrations include the development of the all-important first interview and the diagnostic testing for musical talent. Other discussions are scheduled to deal with graded materials for various age groups, the recognition of individual differences, the stimulation of musical interests and the coordination of all phases of a balanced musical program."

New Peabody Faculty Members

Norman Cazden, assistant professor of music at Vassar College, has been appointed a member of the faculty of the Peabody Conservatory of Music, according to Reginald Stewart, director. He will teach harmony, counterpoint and piano sight-reading. Walter Baker, organ virtuoso and teacher, also has joined the Peabody faculty.

Queens College Orchestral Society

The Queens College Orchestral Society, Boris Schwarz, conductor, has resumed rehearsals in the College auditorium, 65-30 Kissena Boulevard, Flushing, New York. Membership is open without fee to qualified instrumentalists. Auditions for new members are held every Tuesday at 7:00 P. M.

CINCINNATI.—Emil Heermann, former concertmaster of the Cincinnati Symphony Orchestra, has joined the artist violin faculty of the Cincinnati Conservatory of Music, Dr. Luther A. Richman, dean and director, announced. Heermann assumed his teaching duties at the school when it opened for its 82nd year on Sept. 7.

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